

INTRODUCING THE *guitar* SCORE: COMPLETE TRANSCRIPTION FOR ALL INSTRUMENTS

OCTOBER 1991

48429 • \$3.50 IN USA • \$4.50 IN CAN. • £2.30 IN U.K.

guitar®

FOR THE PRACTICING MUSICIAN

ALL BASS LINES INCLUDED!

SKID ROW

POSTER FEATURE

THE ENTIRE SCORE TO

THE THREAT

GUNS N' ROSES

TRANSCRIPTION TO
YOU COULD BE MINE

GEORGE THOROGOOD

TRANSCRIPTION TO
ONE

TRANSCRIPTION TO
VAL

TRANSCRIPTION TO
TO

TRANSCRIPTION TO
TO

TRANSCRIPTION TO
TO

TRANSCRIPTION TO
TO

TRANSCRIPTION TO
TO

TRANSCRIPTION TO
TO

TRANSCRIPTION TO
TO

TRANSCRIPTION TO
TO



BLUES SARACENO: HOME RECORDING CLINIC • LES CLAYPOOL OF PRIMUS

MIKE VARNEY PRESENTS:
SHRAPNEL RECORDS INC.

GUITAR INSPIRATION

FROM THE NEW GENERATION OF GUITAR PLAYERS FOR THE NEXT GENERATION



Apocrypha/Area 54 SH-1047
Apocrypha's 3rd Shrapnel LP, entitled "Area 54", moves toward a more straight forward sound than found on their earlier albums. Although the guitar riffs are fast and furious as always, their musical context is more song oriented, yet remains aggressive. If you like your metal heavy and your riffs mean, check out "Area 54".

Michael Lee Firkins SH-1045
"Michael Lee Firkins is a genuine guitar monster from America's heartland, whose time to wait in the sun has arrived." Pete Prown *Guitar For The Practicing Musician*.

"The guy has a sound, a distinctive voice. He cares more about songs than chops." Bill Milkowski *Guitar World*.

9.0/Too Far Gone SH-1048
9.0's debut album includes 9 power tracks featuring four amazing musicians. Guitarist Craig Small lays down an aggressive barrage of blues laden guitar solos and ex-Cacophony singer Peter Marino waits with conviction. When combined with a double bass rhythm onslaught from drummer Ray Luzier and bassist Mike Andrews, 9.0's album constitutes one of the most serious debuts in Shrapnel history.

Richie Kotzen's Fever Dream SH-1046 Richie Kotzen's 2nd album not only features incredible solos, but introduces Kotzen as a strong lead vocalist. With musical support from drummer Alma Anur and bassist Danny Thompson, "Fever Dream" is a blues based album brimming with full-throttle guitar work and imaginatively crafted songs and marks an important step forward for this incredible 20 year old musician.

James Byrd's Atlantis Rising SH-1049 Atlantis Rising, lead by former Fifth Angel lead guitarist/songwriter James Byrd and lead vocalist Freddie Krumins, deliver a set of metal master pieces. In the tradition of European bands like the Scorpions, Byrd plays scorching, thematic solos for the 90's in a heavy metal context. If you love great vibrato and tons of feel, check out this album.

Joey Tafolla/Infra-Blue SH-1050 Joey Tafolla strikes back with an inspired collection of instrumentals which document his tremendous musical growth. Abandoning the neo-classicisms found on his first LP, in favor of an astonishing set of country/blues riffs, rich in awesome technique, Joey Tafolla seems in position to take his place among the greats.



Marty Friedman/Dragon's Kiss SH-1035 One half of the progressive guitar oriented group Cacophony, Marty Friedman delivers his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.

Greg Howe SH-1037 This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Including adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Alma Anur, this album seems destined to become a favorite of guitar fans everywhere.

Jason Becker/Perpetual Burn SH-1036 As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fretwork on the band's debut album. One year later, he recorded a solo album that set new standards in guitar playing.

Racer X/Extreme Volume SH-1038 Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solos pieces. This album should especially impress those who love twin guitar harmony leads.

Cacophony/Go Off SH-1040 Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.

Howe II/High Gear SH-1044 Hot on the heels of his ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining intense laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.

To order - Send \$8.75 for each LP or Cassette desired, or \$30.00 for four LPs or Cassettes. Send \$13.75 for each Compact Disc desired, or \$50.00 for four Compact Discs. Please specify LP, Cass, or CD. Send check or money order to: Shrapnel Records Inc., P.O. Box 1755, Dept. F, Sebastopol, CA 95473. No orders outside USA. Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums. Retail inquiries should be directed to important Record Distributors.

ALSO AVAILABLE: Steeler (w/ Yngwie Malmsteen) - SH-1007, Keel "Lay Down The Law" - SH-1014, Chastain "Mystery Of Illusion" - SH-1016, Vicious Rumors "Soldiers Of The Night" (w/ Vinnie Moore) - SH-1020, Tony MacAlpine "Edge Of Insanity" - SH-1021, Racer X "Street Lethal" - SH-1023, Chastain "Ruler Of The Wasteland" - SH-1024, Vinnie Moore "Minds Eye" - SH-1027, MacAlpine, Aldridge, Rock, Sarzo, "Project Driver" - SH-1028, Joey Tafolla "Out Of The Sun" - SH-1030, Cacophony "Speed Metal Symphony" - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Discolor" - SH-1033, Apocrypha "The Forgotten Scroll" - SH-1034, Apocrypha "The Eyes Of Time" - SH-1039, Frost Board Fray (Hot Guitar Compilation) - SH-1041, Richie Kotzen (w/ Stuart Hamm and Steve Smith) - SH-1042.

ALL OF THE ABOVE ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC. EXCEPT NO LP'S AVAILABLE FOR SH-1046-1050.



This little piggy went
wa, wa, wa, wa!

This little piggy went
zzzzzzzzzzzzzzya!

This little piggy went
woooooooooooooooooosssssshhhhhh.

This little piggy
went gronk.

This little piggy went
nyawaaaaaawwuhaminnneeee
all night long.



Anybody ever tell you that you make the most incredible sounds with your foot?

Well, maybe it's because you don't have the new BE-5M multi-effects pedal.

The BE-5M is a single, compact unit—much like yourself—with five different built-in effects. Since we were smart enough to mount all those effects on one circuit board, you can combine as many of them as you want without sacrificing the integrity of the original signal.

The BE-5M will even store up to eight different combinations of effects, so you can switch from one totally incredibly radical sound to another simply by tapping your foot.

Of course, it does help if you can play guitar.

 **BOSS**®

BOSS, 7200 Dominion Circle, Los Angeles, CA 90040-3696 213 685-5141



NEXT MONTH: THE JASON BECKER BENEFIT CONCERT

DEPARTMENTS

LETTERS TO THE EDITORS	7
STEVE MORSE	
OPEN EARS	10
ALEX SKOLNICK	
THE METAL EDGE	13
REEVES GABRELS	
ANTI-SOCIAL GUITAR	14
RANDY COVEN	
BASS SECRETS	16
ALL-STAR GUNS N' ROSES	
INVITATIONAL	
IN THE LISTENING ROOM	18
BLUES SARACENO/	
HOME RECORDING CLINIC	
ROCK CLIMBING	23
RESUME	28
SOUND F/X GUNS N' ROSES' "YOU	
COULD BE MINE"	30
PERFORMANCE NOTES	34
ROBERT PHILLIPS	
CLASSICS ILLUSTRATED	37
AMP QUESTIONS	62

GUITAR QUESTIONS	64
JOHN FOGERTY/CREEDENCE	
CLEARWATER REVIVAL	
GUITAR IN THE '90S	75
THE CALL BOARD	138
THE VINYL SCORE	144
NEW PRODUCTS	152
LES CLAYPOOL/PRIMUS	
THE OUTSIDE CORNER	155
ADVERTISER INDEX	166

FEATURES

GEORGE THOROGOOD	
By Pete Prown	68
POSTER FEATURE	
SKID ROW	
By Bruce Pollock and John Stix	
Photo by Robert John	81
DAVE SABO & SCOTTI HILL	81
SEBASTIAN BACH	90
RACHEL BOLAN	94
ROB AFFUSO	98

GUITAR & BASS SHEET MUSIC

EXPLAINING TAB	33
JESU, JOY OF MAN'S DESIRING	
J.S. BACH	
Transcription by Robert Phillips	38
YOU COULD BE MINE	
GUNS N' ROSES	
Guitar transcription by Pat Mabry	
Bass transcription by Andy Aledort	40
THE THREAT	
SKID ROW	
Guitar transcription by Kerry O'Brien	
Bass transcription by Andy Aledort	
Drum transcription by Howard Fields	103
BAD TO THE BONE	
GEORGE THOROGOOD	
Transcription by Andy Aledort	117
GREEN RIVER	
CREEDENCE CLEARWATER REVIVAL	
Guitar transcription by Kenn Chipkin	
Bass transcription by Andy Aledort	126

Just The Ticket To A Great Performance.

You've paid your dues. You've invested your soul. Now you're flush with the thrill of making it, and ready for a larger stage. But you can't ignore reality just yet. Getting into a decent sound reinforcement system can be a costly endeavor.

For you, the emerging performer, we've developed the MR Series. Serious loudspeaker systems that deliver out-of-this-world performance at down to earth prices. From the single transducer guitar boxes and 2-way stage monitors to 3-way full range systems and 18" subwoofer, MR Series systems produce a big, clean, powerful JBL sound. The kind of sound you and your audience will truly appreciate.

Besides providing the launching point for new loudspeakers with powerful 3 inch voice coils, the MR

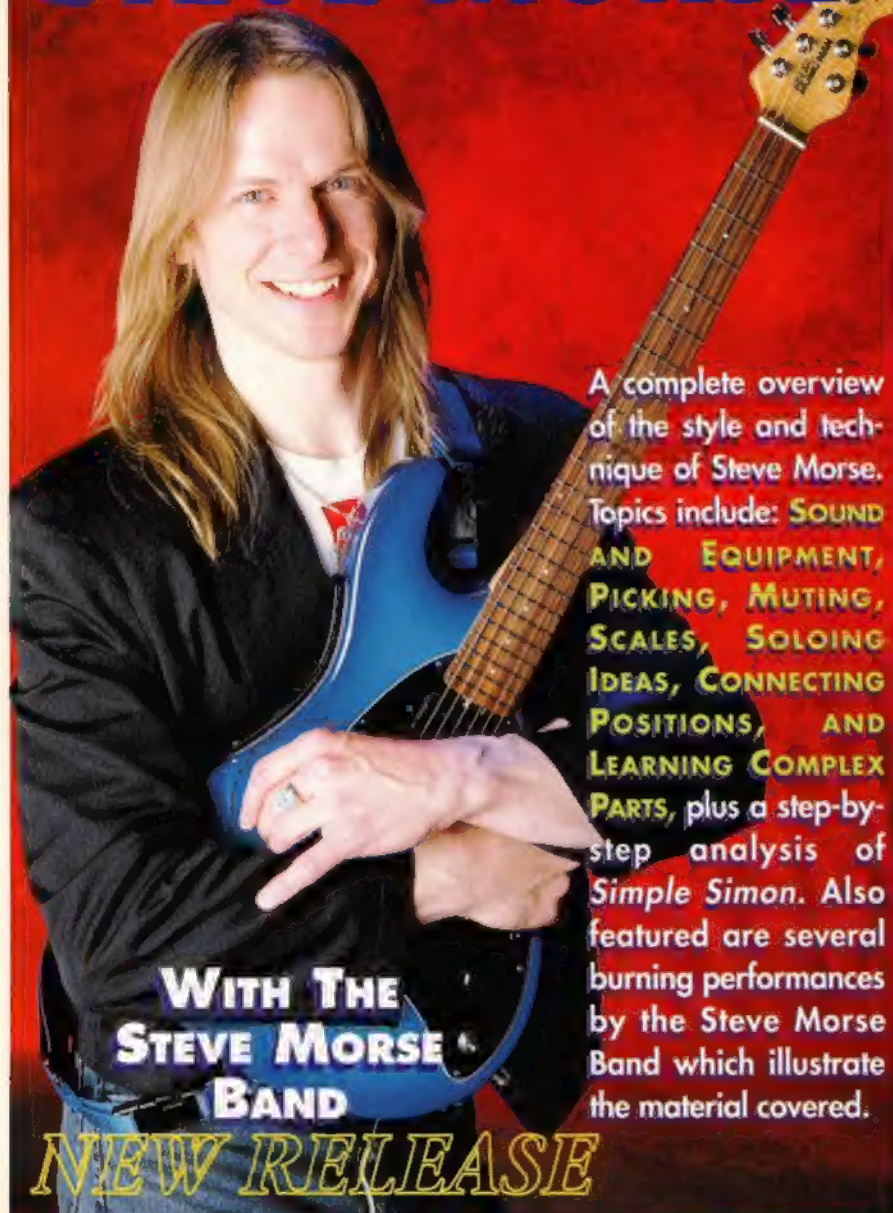
Series also relies on the proven technologies of our Bi-Radial® horns, titanium diaphragms and ultra-strong trapezoidal enclosures. From the crisp, clear tones of a guitar solo to the complex textures of a synth, even to the special performance needs of mobile DJs, MR Series delivers the efficiency, reliability, and power handling capability that has become synonymous with JBL.

MR Series. Check them out at your local JBL dealer. They may just be the ticket for your next great performance.



JBL Professional
8500 Balboa Boulevard, Northridge, CA 91329
A Harman International Company

THE ESSENTIAL STEVE MORSE



A complete overview of the style and technique of Steve Morse. Topics include: **SOUND AND EQUIPMENT, PICKING, MUTING, SCALES, SOLOING IDEAS, CONNECTING POSITIONS, AND LEARNING COMPLEX PARTS**, plus a step-by-step analysis of *Simple Simon*. Also featured are several burning performances by the Steve Morse Band which illustrate the material covered.

**WITH THE
STEVE MORSE
BAND**

NEW RELEASE

AVAILABLE FROM YOUR LOCAL MUSIC RETAILER OR FROM DCI

- ☐ Steve Morse—*The Essential Steve Morse* \$49.95
- ☐ Frank Gambale—*Modes: No More Mystery* \$49.95
- ☐ B.B. King—*Blues Master I* \$49.95

Make check or Money Order Payable to:
DCI Music Video, Dept. GPM991 541 Avenue of the Americas, NY, NY 10011
Add \$5.00 shipping and handling per order (\$6.00 per tape outside the U.S.)
NY State residents add local sales tax.

DCI
MUSIC VIDEO

Name _____ Country _____
Address _____ Apt.# _____
City _____ State _____ Zip _____
☐ Visa ☐ Mastercard Card # _____
Exp. _____ Signature _____

☎ TO ORDER BY PHONE CALL: 1 800 628-1528

IN CANADA: Orders must be paid with International Money Order or check drawn on U.S. Bank
PAL ORDERS: Music Mail Ltd., P.O. Box 694, London SE9 4SG, tel. 01-857-6309

guitar
FOR THE PRACTICING MUSICIAN

EDITORS-IN-CHIEF

BRUCE POLLOCK
JOHN STIX

MUSIC EDITOR

ANDY ALEDORT

MUSIC ARRANGER

KENN CHIPKIN

MUSIC ENGRAVER

WOJCIECH RYNCZAK

EDITORIAL ASSISTANTS

BARBARA BEALS (Proofreading)
BRIAN MILLER

CONTRIBUTING EDITORS

ALEX AGUILAR, VIVIAN CAMPBELL,
RANDY COVEN, REEVES GABRELS,
BARRY LIPMAN, BUZZ MORISON,
STEVE MORSE, ROBERT PHILLIPS,
PETE PROWN, ALEX SKOLNICK,
JOAN TARSHIS

ART DIRECTION AND DESIGN

BRIAN AUSTIN

ARTISTS

BETH THOMPSON
LAVON WELCH

PRODUCTION MANAGER

ELAINE M. SPINELLI

ADVERTISING SALES DIRECTOR

BARBARA SEERMAN

ACCOUNT EXECUTIVES

NAOMI KOLLER
PETER SEIDEL

ADVERTISING COORDINATOR

ANNE BRISTOL

PUBLISHER

HOWARD CLEFF

DIRECTOR OF MUSIC

MARK PHILLIPS

CIRCULATION MANAGER

SIMON SCHATZMANN

DEALER SALES MANAGER

JOSH RIKELMAN

DIRECTOR OF CUSTOMER SERVICE

KATHLEEN MALONEY

NEWSSTAND DISTRIBUTION

KABLE NEWS COMPANY, INC.



**Audit Bureau
Of Circulations**

GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for \$27.95 per year (\$45.95 for two years) by Cherry Lane Music Company, Inc., 10 Midland Avenue, Port Chester, N.Y. 10573-4907. Second class postage paid at Port Chester, N.Y. and additional mailing offices. Canadian GST registration R127967271. POSTMASTER: Send address changes to GUITAR For The Practicing Musician, Subscription Dept. P.O. Box 53063, Boulder, CO 80322-3063.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material. Copyright © 1991 by Cherry Lane Music Company, Inc. All Rights reserved under international and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is prohibited. Printed in U.S.A.

THREE-D

From its inception the Charvel Contemporary Series possesses the 3 dimensions one seeks in an instrument . . . *look, feel, and tone*. These are the qualities that have shaped the 475 into an industry standard. With its bound neck and headstock, pearl sharktooth inlays and our compound radiused fingerboard you'll certainly *feel the need for speed*. The infamous dinky body yields both sharp looks and great comfort housing the Schaller/Rose double locking tremolo and featuring the Jackson active electronics system with two J-200 bi-level humbuckers when *thin is in* and a J-50BC humbucker with 10dB mid-boost control when *fat is where its at!*

If you're in search of a real rock 'n roll workhorse check out the 475 and the rest of the Charvel line at your nearest authorized dealer.



For a full line,

full color catalog send \$4.00 to: The Charvel/Jackson Guitar Company P.O. Box 2344 Fort Worth, Texas 76113-2344



"No really, what did he do with my XLs?"

Brian Forsythe, Donnie Purnell & Ronnie Younkins of KIX use XLs live on their World Tour and on their latest EastWest Records America release, "HOT WIRE".



Asked For By Name Worldwide.

D'Addario®
E. Farmingdale, NY 11735 USA

LETTERS

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

Dear GUITAR,

Thank you, thank you, thank you for the long-overdue profile of women's contributions to rock today ("Women on Guitar," June '91). The only thing I have to say to Jill, Jan, Meredith and Michelle is push, push, push! Never stop!

I myself had never even dreamed of picking up a guitar before I saw the likes of pioneers like the Go-Go's appear on the scene. It was strictly the females with their "Anyone Can" philosophy that made me say, "Yes I can." I owe all these women a big debt. Unfortunately, I can't say the same for my own sex.

Mike Johnson
Torrance, CA

Dear GUITAR,

I still remember buying my first issue of *GUITAR For the Practicing Musician*. Some skinny Swede graced the cover, and the pages introduced me to a strange and beautiful language. Five years and 63 issues later, I am now about to graduate with a minor degree in this wonderful language of music from

a small, reputable liberal-arts college. I have GUITAR to thank for it. A "practicing musician" is a student. GUITAR's educative value extends not only beyond the idiom, but beyond the vernacular tradition, within which it could easily bury itself, as well. Thank you for your dedication to the motivation and education of musicians everywhere.

Jonn Macreery
Allentown, PA

Dear GUITAR,

Wake me when the blues revival is over. Then I can listen to real heavy metal again. Thank God for Megadeth and Malmsteen, oases in a sea of bad, rehashed blues licks that all sound the same.

Charles Kain
Panama, FL

Dear GUITAR,

Whew! I've just finished reading the June 1991 issue. New columns by Reeves Gabrels and Alex Skolnick, plus a great article on Adrian Belew? That's great! Both Gabrels and Skolnick are extremely underrated. I've been an avid fan of Gabrels since I got Tin Machine's disc in '88. I love his equal parts of dissonance and melody.

Ilyas Ahmed
Ramsey, NJ

I am writing to you to first express my most sincere appreciation for your *Resume* column featured monthly in GUITAR. I think the musical forum for young and aspiring musicians you have developed is a true reflection of the unselfishness and integrity you bring to the often "musician-eat-musician" world of rock 'n' roll! You allow each musician to express their belief in themselves and their own special brand and style of guitar playing. We always hear that for every 100,000 aspiring musicians, there may be one or two who achieve the success that exceeds their dreams. It is really sad to think of how much unrecognized artistic playing there is, but thanks to you, some of those talented musicians may reach an audience of peers who can understand "the feeling of expressing yourself through your guitar." I would like to particularly say 'thanks' for your April *Resume* profile of Guy Capuzzo. It was because of your thoughtful and accurate comments about his playing and his attitude expressed for his atonal music that I wrote to him for a tape. You are right on the money in your observations about Guy's great "new paths opening up to wander and travel, through his atonal soundscapes." Guy has just been accepted into the graduate program at Aaron Copland in

Continued on Page 143

Guitarists today, more than ever, look to their heroes to imitate their style. Even though imitation may be a form of flattery to some, ultimately you must have much more than mere imitation to be a great guitarist. Learn what the pro's already understand, the need to develop your own voice on the guitar! To be a true innovator you must speak the language of guitar and know it's vocabulary.



Marc Cooper uses DIGITECH EPX, VANTAGE Guitars, SEYMOUR DUNCAN Power Amps, GHS Strings and RAPCO Cards

BE AN INNOVATOR, NOT AN IMITATOR.

Music Education Workshop is committed to this concept of excellence in music education. That's why we are presenting *The Guitar Vocabulary* series by G.I.T. graduate, **Marc Cooper**. Invest in yourself, rather than the "copy your hero" approach. *The Guitar Vocabulary* books are geared to unlock your maximum potential!

THE GUITAR VOCABULARY SERIES (\$19⁹⁵ each)

① Scale Vocabulary (Book + Cassette) ② Chord Vocabulary (Book + Cassette)

JAM-ALONG-TRACKS (\$12⁹⁵ each cassette)

Learning tapes in a variety of styles geared to unlock your rhythm and soloing potential!

① Blues ② Hard Rock/Heavy Metal ③ Jazz/Fusion ④ Funk

Each tape comes complete with chord charts and an explanation of scale choices as well as arpeggio choices you can use to help you explore new areas of improvising!

Send check or money order to: MEOW INC., 3380 Sheridan Drive, Suite #414 Dept. G, Amherst, New York, U.S.A. 14226. Checks take 2 weeks to clear. ALL ORDERS IN U.S. FUNDS ONLY. POSTAGE: U.S. \$3.50, CANADA \$5.00, FOREIGN \$8.00. N.Y.S. RESIDENTS ADD LOCAL SALES TAX.



TAKE ANY 8 COMPACT

Gloria Estefan—Into The Light.
Coming Out Of The Dark; Light
Of Love; Seal Our Fate; plus
many more. (Epic) 415-943



Chris Isaak—Heart Shaped World. Title cut plus *Wicked Game*; *I'm Not Waiting*; *Don't Make Me Dream About You*; etc. (Reprise) 386-144

Alan Jackson—Don't Rock The Jukebox (Arista) 420-935

Keith Washington—Make Time For Love (Qwest/Warner Bros.) 420-679

Jean Luc Ponty—Tchokola (Epic) 420-224

Digital Underground—This Is An EP Release (Tommy Boy) 419-101

Billy Squier—Creatures Of Habit (Capitol) 418-822

Enuff 'Z' Nuff—Strength (A&O) 418-806

Mr. Big—Lean Into It (Atlantic) 418-798

The Law—Atlantic 418-657

Boogie Down Productions—Live, Hardcore & Worldwide (Jive/RCA) 418-574

Vince Gill—Pocket Full Of Gold (MCA) 418-459

Danny Gatton—88 Elmira St. (Elektra) 418-426

Steelheart (MCA) 418-095

George Thorogood And The Destroyers—Boogie People (EMI) 418-061

Joe Walsh—Ordinary Average Guy (Epic/Associated) 418-012

Tenita Tikaram—Everybody's Angel (Reprise) 418-004

Bulletboys—Freakshow (Warner Bros.) 417-972

Escape Club—Dollars And Sex (Atlantic) 417-964

The O'Jays—Emotionally Yours (EMI) 417-709

George Strait—Chill Of An Early Fall (MCA) 417-634

Nile Lotgren—Silver Lining (Rykodisc) 417-501

Paul McCartney—Tripping The Live Fantastic-Highlights (Capitol) 417-477

Original Soundtrack—Dances With Wolves (Epic/Associated) 417-436

The Rembrandts (A&O) 417-378

Tangier—Stranded (A&O) 416-883

Diane Schuur—Pure Schuur (GRP) 415-331

EPMD—Business As Usual (Del Jem) 415-299

Firehouse (Epic) 414-318

Garth Brooks—No Fences (Capitol) 411-587

Joe Jackson—Laughter And Lust (Virgin) 420-240



Madonna—The Immaculate Collection (Greatest Hits). *Vogue*; *Rescue Me*; *Justify My Love*; plus many more. (Warner Bros./Sire) 414-557

The Crusaders—Healing The Wounds (GRP) 419-952

Todd Rundgren—2nd Wind (Warner Bros.) 416-719

Boy George—The Martyr Mantras (Virgin) 416-685

George Howard—Love And Understanding (GRP) 416-644

Steve Morse—Southern Steel (MCA) 416-636

David Lee Roth—A Little Ain't Enough (Warner Bros.) 416-610

Marty Stuart—Tempted (MCA) 416-305

Yellowjackets—Greenhouse (GRP) 416-196

Roger McGuinn—Back From Rio (Arista) 416-149

The Chick Corea Acoustic Band—Alive (GRP) 416-081

Motorhead—1916 (WTG) 415-960

Ralph Tresvant (MCA) 415-547

Celine Dion—Unison (Epic) 415-430

Lenny Kravitz—Mama Said (Virgin) 418-814

Sheena Easton—What Comes Naturally (MCA) 413-955

Teddy Pendergrass—Truly Blessed (Elektra) 413-518

Randy Travis—Heroes And Friends (Warner Bros.) 413-328

Paul Simon—The Rhythm Of The Saints (Warner Bros.) 412-809

Deee-Lite—World Clique (Elektra) 412-742

Neil Young And Crazy Horse—Ragged Glory (Reprise) 412-528

Dolly Parton—Eagle When She Flies (Columbia) 412-171

Toto—Past To Present 1977-1990 (Columbia) 411-371

Cheryl "Pepsi" Riley—Chapters (Columbia) 411-330

The Vaughan Brothers—Family Style (Epic/Associated) 411-306

Frank Sinatra—Capitol Collectors Series (Greatest Hits) (Capitol) 421-651

Duran Duran—Decade (Capitol) 401-889

Londonbeat—In The Blood (Radioactive/MCA) 419-150

Hi-Five (Jive/RCA) 418-616

Grateful Dead—Without A Net (Arista) 410-385/390-369

Living Colour—Time's Up (Epic) 410-357

Trixter (Mechanic) 410-266

Alisa (EMI) 406-789

Anita Baker—Compositions (Elektra) 406-989

Poison—Flesh & Blood (Capitol/Enigma) 406-963

Dionne Warwick—Sings Cole Porter (Arista) 406-823

C&C Music Factory—Gonna Make You Sweat (Columbia) 416-933

White Lion—Mane Attraction (Atlantic) 418-038

Eric Clapton—Journey-Man (Reprise) 400-457

Billy Joel—Storm Front (Columbia) 387-902

Rolling Stones—Steel Wheels (Rolling Stones Rec.) 387-738

Billy Idol—Charmed Life (Chrysalis) 386-789

Tom Petty—Full Moon Fever (MCA) 382-184

Roxette—Look Sharp! (EMI) 381-939

The Cult—Sonic Temple (Sire/Reprise) 381-798

Bonnie Raitt—Nick Of Time (Capitol) 381-087

Fine Young Cannibals—The Raw And The Cooked (I.R.S./MCA) 379-214

Fleetwood Mac—Greatest Hits (Warner Bros.) 375-782

Journey—Greatest Hits (Columbia) 375-279

Dire Straits—Money For Nothing (Warner Bros.) 375-055

U2—Rattle And Hum (Island) 374-017

REO Speedwagon—Greatest Hits (Epic) 387-672

Jeff Healy Band—Hell To Pay (Arista) 407-569

Bad Company—Holy Water (ATCO) 406-684

Winger—In The Heart Of The Young (Atlantic) 406-678

Harry Connick, Jr.—We Are In Love (Columbia) 406-645

Bangles—Greatest Hits (Columbia) 405-977

Damn Yankees (Warner Bros.) 405-886

Heart—Brigade (Capitol) 405-555

Slaughter—Stick It To Ya (Chrysalis) 404-830

Alannah Myles (Atlantic) 404-475

Rush—Presto (Atlantic) 401-695

Barbra Streisand—A Collection: Greatest Hits & More (Columbia) 401-141

Robert Palmer—Addictions, Volume One (Island) 400-937

Pretenders—The Singles (Sire) 382-541

Bruce Springsteen—Tunnel Of Love (Columbia) 360-115

Crowded House (Capitol) 354-100

Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

Wynton Marsalis—Intimacy Calling (Standard Time, Vol. 2) (Columbia) 417-675

Jimmy Buffett—Greatest Hits (MCA) 339-911

The Cars—Greatest Hits (Elektra) 339-903

Billy Joel—Greatest Hits (Columbia) 336-396/396-390

ZZ Top—Eliminator (Warner Bros.) 319-624

Foreigner—Records (Atlantic) 318-055

Dan Fogelberg—Greatest Hits (Full Moon/Epic) 317-149

Neil Diamond—12 Greatest Hits, Vol. II (Columbia) 314-443

Willie Nile—Places I Have Never Been (Columbia) 421-289

Sheila E.—Sex Cymbal (Warner Bros.) 419-762

Levert—Rope A Dope (Atlantic) 413-575

Freddie Jackson—Do Me Again (Capitol) 413-542

Steve Winwood—Refugees Of The Heart (Virgin) 413-005

Alexander O'Neal—All True Man (Tabu) 409-169

Great White—Hooked. Desert Moon; etc. (Capitol) 416-784



Yes—Union. Lift Me Up; Shock To The System; Silent Talking (Arista) 417-824

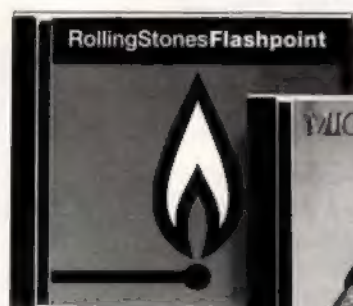


Melissa Etheridge—Brave And Crazy (Island) 388-090

Bad English (Epic) 383-463

Aerosmith—Greatest Hits (Columbia) 306-225

Mariah Carey—Vision Of Love; Love Takes Time; Someday (Columbia) 407-510

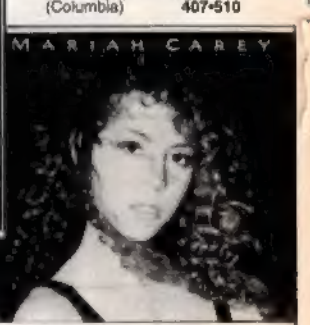


Rolling Stones—Flashpoint. *Highwire*; *Brown Sugar*; *Ruby Tuesday*; plus many more. (Rolling Stones Rec.) 418-715

Michael Bolton—Time, Love And Tenderness. Title cut plus more. (Columbia) 415-711



Whitney Houston—I'm Your Baby Tonight. Title cut plus *My Name Is Not Susan*; etc. (Arista) 411-710



Frank Sinatra—Capitol Collectors Series (Greatest Hits) (Capitol) 421-651

Duran Duran—Decade (Capitol) 401-889

Londonbeat—In The Blood (Radioactive/MCA) 419-150

Van Halen—OU812 (Warner Bros.) 369-371

George Michael—Listen Without Prejudice, Vol. I (Columbia) 411-181

Phil Perry—The Heart Of The Man (Capitol) 421-560

Triumph—Classics (MCA) 382-135

ZZ Top—Recycler (Warner Bros.) 418-491

Paul Simon—Reflections Of Passion (Private Music) 421-885

Beat Of The Kinks—1977-1986 (Arista) 345-314

The Doors—Original Soundtrack (Elektra) 417-915

Ratt—Detonator (Atlantic) 410-456

Basia—London Warsaw (New York Epic) 401-752

Ricky Van Shelton—Backroads (Columbia) 416-909

Yanni—Reflections Of Passion (Private Music) 421-885

Beat Of The Kinks—1977-1986 (Arista) 345-314

The Doors—Original Soundtrack (Elektra) 417-915

Ratt—Detonator (Atlantic) 410-456

Basia—London Warsaw (New York Epic) 401-752

Ricky Van Shelton—Backroads (Columbia) 416-909

Yanni—Reflections Of Passion (Private Music) 421-885

Beat Of The Kinks—1977-1986 (Arista) 345-314

The Doors—Original Soundtrack (Elektra) 417-915

Ratt—Detonator (Atlantic) 410-456

Basia—London Warsaw (New York Epic) 401-752

Ricky Van Shelton—Backroads (Columbia) 416-909

Yanni—Reflections Of Passion (Private Music) 421-885

Beat Of The Kinks—1977-1986 (Arista) 345-314

The Doors—Original Soundtrack (Elektra) 417-915

Ratt—Detonator (Atlantic) 410-456

Basia—London Warsaw (New York Epic) 401-752

Ricky Van Shelton—Backroads (Columbia) 416-909

Yanni—Reflections Of Passion (Private Music) 421-885

Beat Of The Kinks—1977-1986 (Arista) 345-314

The Doors—Original Soundtrack (Elektra) 417-915

Ratt—Detonator (Atlantic) 410-456

Basia—London Warsaw (New York Epic) 401-752

Ricky Van Shelton—Backroads (Columbia) 416-909

Yanni—Reflections Of Passion (Private Music) 421-885

Beat Of The Kinks—1977-1986 (Arista) 345-314

The Doors—Original Soundtrack (Elektra) 417-915

Ratt—Detonator (Atlantic) 410-456

Basia—London Warsaw (New York Epic) 401-752

Ricky Van Shelton—Backroads (Columbia) 416-909

Yanni—Reflections Of Passion (Private Music) 421-885

Beat Of The Kinks—1977-1986 (Arista) 345-314

The Doors—Original Soundtrack (Elektra) 417-915

Ratt—Detonator (Atlantic) 410-456

Basia—London Warsaw (New York Epic) 401-752

Ricky Van Shelton—Backroads (Columbia) 416-909

Yanni—Reflections Of Passion (Private Music) 421-885

Beat Of The Kinks—1977-1986 (Arista) 345-314

The Doors—Original Soundtrack (Elektra) 417-915

Ratt—Detonator (Atlantic) 410-456

Basia—London Warsaw (New York Epic) 401-752

Ricky Van Shelton—Backroads (Columbia) 416-909

Yanni—Reflections Of Passion (Private Music) 421-885

Beat Of The Kinks—1977-1986 (Arista) 345-314

DISCS FOR 1¢ PLUS A CHANCE TO GET ONE MORE CD—FREE!

See details below.

Earl Klugh—Midnight In San Juan (Warner Bros.) 416-776

Grand Funk Railroad—Capitol Collectors Series (Capitol) 416-792

Jimi Hendrix—Radio One (Rykodisc) 412-379

David Bowie—Changesbowie (Greatest Hits) (Rykodisc) 412-247
Hollies—Epic Anthology (Epic) 409-730

Led Zeppelin—In Through The Out Door (Swan Song) 409-144

Black Sabbath—We Sold Our Soul For Rock 'N' Roll (Warner Bros.) 404-632

Crosby, Stills, Nash and Young—Déjà Vu (Atlantic) 404-202

The Band—To Kingdom Come: The Definitive Collection (Capitol) 388-18/398-180

Lynyrd Skynyrd—Lynyrd's Lynryds Greatest Hits (MCA) 381-129

Crosby, Stills, Nash and Young—So Far (Atlantic) 378-745

Grateful Dead—Skeletons From The Closet (Warner Bros.) 378-406

The Beach Boys—Pet Sounds (Capitol) 367-193

Jethro Tull—Thick As A Brick (Chrysalis) 387-136

Traffic—John Barleycorn Must Die (Island) 364-836

Van Morrison—Saint Dominic's Preview (Warner Bros.) 364-927

Best Of The Doors (Elektra) 357-618/597-612

The Who—Who's Next (MCA) 357-277

Jimi Hendrix—Are You Experienced? (Reprise) 353-102

Yes—Close To The Edge (Atlantic) 351-985

Rolling Stones—Exile On Main Street (Rolling Stones Rec.) 350-852

The Mamas & The Papas—16 Of Their Greatest Hits (MCA) 348-823

Yes—The Yes Album (Atlantic) 345-249

The Byrds—Greatest Hits (Columbia) 342-501

Guy—The Future (MCA) 413-963



R.E.M.—Out Of Time
Losing My Religion, Shiny Happy People, many more (Warner Bros.) 417-923

Another Bad Creation
Coolin' At The Play-ground Ya Know (Motown) 419-903



Luther Vandross—Power of Love
Title cut plus more (Epic) 417-923

Doobie Brothers—Brotherhood
Dangerous, Something You Said, Excited, plus many more (Capitol) 421-297



The Traveling Wilburies—Vol. 3 (Warner Bros./Wilbury) 413-872

A Decade Of Steely Dan (MCA) 341-073

The Doors—L.A. Woman (Elektra) 340-810

The Who—Quadrophenia (MCA) 324-350/394-353

Elton John—Greatest Hits Volume 1 (MCA) 319-558

Elton John—Greatest Hits (MCA) 319-541

Eagles—Greatest Hits Vol. II (Asylum) 317-768

Stevie Wonder—Orig Musiquarium I (Greatest Hits) (Tamla) 314-987/394-989

Best Of Blondie (Chrysalis) 311-611

Credence Clearwater Revival—20 Greatest Hits (Fantasy) 308-049

Led Zeppelin (Atlantic) 299-985

Best Of Buffalo Springfield—Retrospective (ATCO) 284-803

Cheep Trick—At Budokan (Epic) 292-326

Jackson Browne—The Pretender (Asylum) 282-243

Led Zeppelin—Physical Graffiti (Swan Song) 281-582/391-580

Jimi Hendrix—Electric Ladyland (Reprise) 291-858

Vanilla Ice—To The Extreme (SBK) 413-203

Stevie Wonder—Jungle Fever Soundtrack (Motown) 412-130

Fanned Mac—Rumours (Warner Bros.) 286-914

Emerson, Lake & Palmer—Brain Salad Surgery (Atlantic) 291-526

Deep Purple—Machine Head (Warner Bros.) 291-526

James Taylor—Greatest Hits (Warner Bros.) 291-302

Best Of The Doobie Bros. (Warner Bros.) 291-278

The Steve Miller Band—Greatest Hits 1974-1978 (Capitol) 290-171

Eagles—Greatest Hits 1971-1975 (Asylum) 287-003

Eagles—Hotel California (Asylum) 286-948

Van Halen (Warner Bros.) 286-807

The Best Of ZZ Top (Warner Bros.) 279-620

Meat Loaf—Bat Out Of Hell (Epic) 279-133

Steely Dan—Aja (MCA) 277-954

Boston (Epic) 269-209

Bruce Springsteen—Born To Run (Columbia) 257-279

Santana—Greatest Hits (Columbia) 244-459

Simon & Garfunkel—Greatest Hits (Columbia) 218-477

INXS—"X" (Atlantic) 412-106

Bette Midler—Some People's Lives (Atlantic) 411-934

Best Of Carly Simon (Elektra) 291-856

Contraband (Impact/MCA) 421-271

Warrant—Cherry Pie (Columbia) 411-369

Bob Dylan—Greatest Hits Vol. II (Columbia) 212-654/392-654

Bad Company—10 From 6 (Atlantic) 341-313

Wilson Phillips (SBK) 406-793

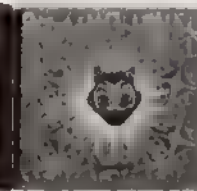
Dwight Yoakam—If There Was A Way (Reprise) 414-243

Donovan—Greatest Hits (Epic) 173-740

Peter Dinklage—From Strength To Strength (Epic) 422-618

Dread Zeppelin—5 000 000 (I R S) 420-943

John Wesley Harding—The Name Above The Title (Sire/Reprise) 420-554



Jesus Jones—Doubt (SBK) 417-691

The Fixx—Ink (Impact/MCA) 418-202

Concrete Blonde—Bloodletting (I R S) 417-949

On The Cutting Edge

The Alarm—Raw (I R S) 420-547

Violent Femmes—Why Do Birds Sing? (Reprise/Slash) 420-166

Morrissey—Kill Uncle (Sire Reprise) 416-750

Fishbone—The Reality Of My Surroundings (Columbia) 414-631

The Cure—Mixed Up (Elektra) 413-492

Bodense—Black And White (Reprise/Slash) 417-949

The Replacements—All Shook Down (Sire/Reprise) 412-668

Jane's Addiction—Ritual De Lo Habitual (Warner Bros.) 407-098

Depeche Mode—Violator (Sire/Reprise) 406-423



Divinyls (Virgin) 417-519

Sinead O'Connor—I Do Not Want What I Haven't Got (Chrysalis) 405-001

The Clash—The Story Of The Clash Vol. I (Epic) 368-597/398-594

Samantha Fox—Just One Night (Jive/RCA) 411-694

AC/DC—The Razor's Edge (Atco) 410-682

M.C. Hammer—Please Hammer, Don't Hurt 'Em (Capitol) 403-477

HERE'S HOW TO GET YOUR 8 CDs FOR 1¢...

- **Just mail the coupon together with check or money order for \$1.86** (that's 1¢ for your first 8 CDs, plus \$1.85 for shipping and handling).
- **You agree to buy just six more selections** in the next three years, at regular Club prices (currently \$12.98 to \$15.98, plus shipping and handling)—and you may cancel membership at any time after doing so.
- **Free Music Magazine** sent every four weeks (up to 13 times a year), describing the Regular Selection for your listening interest, plus hundreds of alternates. And Special Selection mailings up to six times a year (total of up to 19 buying opportunities).
- **Buy only what you want!** If you want the Regular or Special Selection, do nothing—it will be sent automatically. If you'd prefer an alternate selection, or none at all, just mail the response card always provided by the date specified.
- **You always have 10 days to decide;** if not, you may return the Selection at our expense.
- **Half-Price Bonus Plan.** If you continue your membership after fulfilling your obligation, you'll be eligible for our money-saving bonus plan. It lets you buy one CD at half-price for each CD you buy at regular Club price.
- **10-Day Risk-Free Trial.** We'll send details of the Club's operation with your introductory package. If not satisfied, return everything within 10 days for a full refund and no further obligation.
- **Extra Bonus Offer:** you may take one additional CD right now at the super-low price of only \$6.95—and you are then entitled to take an extra CD as a bonus FREE! And you'll receive your discounted CD and your bonus CD with your 8 introductory selections—a total of 10 CDs in all!

Selections with two numbers count as two selections—write each number in a separate box.

COLUMBIA HOUSE: Terre Haute, IN 47811

COLUMBIA HOUSE, 1400 N. Fruitridge Ave. 357/P91
P.O. Box 1129, Terre Haute, Indiana 47811-1129

Please accept my membership application under the terms outlined in this advertisement. Send me the 8 Compact Discs listed here. I am enclosing check or money order for \$1.86 [that's 1¢ for the 8 CDs indicated, plus \$1.85 for shipping and handling]. I agree to buy six more selections at regular Club prices in the coming three years—and may cancel my membership at any time after doing so.

SEND ME THESE 8 CDs FOR 1¢ (write in numbers below)

My main musical interest is (check one) (But I may always choose from any category)

<input type="checkbox"/> Hard Rock	<input type="checkbox"/> Soft Rock	<input type="checkbox"/> Modern Rock	<input type="checkbox"/> Light Sounds	<input type="checkbox"/> Heavy Metal
Rolling Stones	George Michael	The Cure	Carly Simon	Judas Priest
ZZ Top	Michael Bolton	R.E.M.	Bette Midler	Warrant
<input type="checkbox"/> R&B/Soul	<input type="checkbox"/> Dance/Pop	<input type="checkbox"/> Country	<input type="checkbox"/> Easy Listening	<input type="checkbox"/> Jazz
Luther Vandross	C&C Music Factory	Garth Brooks	Ray Conniff	
Guy	Sheena Easton	Ricky Van Shelton	Frank Sinatra	<input type="checkbox"/> Classical

Mr. _____ Age _____
Miss _____
First Name _____ Initial _____ Last Name _____
Address _____ Apt. _____
City _____
State _____ Zip _____

Do you have a VCR? (04) ☐ Yes ☐ No **3EN 8F-RN**
Do you have a credit card? (03) ☐ Yes ☐ No
Note: we reserve the right to reject any application or cancel any membership. These offers not available in APO, FPO, Alaska, Hawaii, Puerto Rico, write for details of alternative offer. Canadian residents serviced from Toronto. Applicable sales tax added to all orders.

☐ **Extra Bonus Offer:** also send me this CD for which I am enclosing an additional \$6.95

and I'm entitled to this extra CD FREE!



OPEN EARS

Steve Morse

The Human Element

One of the reasons that people still go to concerts to see performers play is the human element. Obviously, most live concerts don't sound as polished as the CD that took hundreds of studio hours to perfect. The attraction must have to do with the fact that the show will be somewhat different from the record as well as the opportunity to see the players in person. The audience also seems to place a high value on seeing the original players on-stage, especially if the band has been around for a while. They want to see the characters who have been in the interviews, on TV shows and records. For most of the people in the audience, the whole package is important. The whole package encompasses many things, but we'll just consider the human element for now.

Pure Tube Pure Tone... A Power



The Duncan KT6-2100 Stereo Tube Power Amp

Sure there are other power amps designed for guitarists, but they work just like PA power amps. On or off. We think you want more... more controls like presence and dynamics and that pure tube tone. 100 watts per side, all in just two rack spaces.



Let's look at a common situation in a band. Average Joe plays bass and has been in the band from the beginning. He's not spectacular, but he helps write songs, book gigs, and is the first to notice when the band is headed in the wrong direction during rehearsal. Fast Freddy just moved to town and wants to join the band. He has the trendy clothes and can play real fast. The band starts to have secret meetings without Joe. The conversations among the other members might go something like this:

"I'm telling you, this new guy's got the look—and he's fast!"

"Yeah, but Joe's been with us since our first gig. We can't just fire him."

"Aw, come off it! All the people who come to our gigs care about is how we look and how fast we are."

"If that's true, then why do they like certain songs more than others? And why do they really applaud when we play the song ideas that Joe came up with? You know, the ones that sound a little bit different."

"Just a coincidence. Without Joe, we could play all my song ideas and have a unified sound and skip all that other stuff. I tell you, if the front man looks good, the people just don't care. Besides, I know a manager who will sign us if we get Fast Freddy."

Okay, you know what happens next. Joe gets the axe. Fast Freddy replaces him, and the band starts to change. They start to sound and act no different from all the other bar bands in town. People who used to pay a cover charge to see them come in less often. By getting rid of Joe, they lost one of their best decision makers, as well as a songwriter who created checks and balances within the group. The human element in the band shifted.

I'm not saying nobody should ever be replaced in a band. The point is that there are millions of decisions to be made besides the playing when you have a group. If you've got a combination of personalities that gives you results, then stick with it for a while. Bands that stay together from their roots and make it big seem much more believable and have more character than some groups that are put together based on their individual statistics. The secret is to find a combination that works. Emphasis is on *combination*.

Maybe you need a person who wants their name up in lights to offset the constant experimenter who challenges the melodic songwriter who is always being hounded by the protester for sounding too normal? If you are just playing in a weekend band and plan to keep it that

way, I'm sure you already know that you look for band members based on their personality first, and playing second. Why? Because most people in weekend bands have regular jobs and have to make the most of every rehearsal. They play music as a hobby, an escape. They want to be around musicians who will do their homework, but not get so serious that they lose the fun of going out and playing.

If you've already got some people together with the same goals in mind, you should give it every chance to work before you kick someone out. Try to explore the strengths that everyone has, work on the common problems. The influence of one human being over another goes way beyond the licks they play on their instrument. If you're all agreed that someone in the band has serious faults, try to take a good look at yourselves before you say anything. Still feel that way? If so, always give the unsuspecting person at least one chance to show serious effort to improve. If everything else fails, and someone just has to be canned, give them the courtesy of pointing out that it was merely an unsuitable combination. Don't make them feel that they are unworthy. If you do, karma may have them becoming the perfect replacement for the next supergroup that won't let your band backstage. ➤

Amp Designed For Guitarists

Designed for Tone. The Seymour Duncan KTG-2100 was conceived and designed from the very start to be used primarily for guitar. Its circuitry is pure tube throughout and the controls, response, feel and tone were all optimized for the discriminating professional guitarist.

In Two Rack Spaces?

Yes. There's nothing like it out there. We knew that rack space was at premium in this day and age of high-tech rack-gear, so we packed all this performance and power into two fan-cooled rack spaces.

100 watts per channel.

Each channel is powered by a pair of KT-88 power tubes being driven by a 12AX7 and a 12AU7 tube for superb tone and with a separate stand-by switch for each channel. It has three separate speaker out-puts, 4Ω, 8Ω and 16Ω, for the greatest flexibility in speaker cabinet configuration.

More than one sound in a power amp?

Yes. The KTG-2100 has three controls which allows you to tailor the sound

and response of the power amp to best compliment the guitar, preamp, speaker cabinets and the size and acoustics of the room.

The **volume** control allows you to adjust the master volume after all the preamps and effects have been set up for ideal signal levels.

The **presence** knob controls the amount of brilliance, articulation and shimmer in the tone. Unlike passive tone controls which simply attenuate certain frequencies, this control gives you up to 10dB of "all-tube" boost for frequencies above 6kHz. Using the presence control, you can tailor the KTG-2100's high frequency response to get back some of the clarity missing in your rig, or reduce the amount of highs for a warmer tone.

The unique **dynamics** control on the KTG-2100 varies the "dynamic" response of the power amp. Turning this knob down gives you a tighter, more compressed sound. Turning it up

results in a sound which is lively, aggressive and very responsive to your playing.

Designed for Quality.

As with all new Seymour Duncan amplifiers, the KTG-2100 is 100% Made in USA. It is a professional piece of gear made to perform out of the box and 20 years from now.

Now You Be the Critic.

There's much more we could say about the KTG-2100. But there's nothing better than your guitar and ears to convince you of its tone and versatility, ... so you be the judge. Give us a call for the Duncan dealer nearest you. Or send \$5 for our 45 minute demo tape or \$2 for our catalog to 601 Pine Avenue, Santa Barbara, CA 93117, (805) 964-9610.

For Tone That Sets You Apart





THINK ACOUSTIC LIVE ELECTRIC PLAY TAKAMINE

The Takamine ST-212. A rare balance of fullness and clarity that rates a "perfect 12".

The solid spruce top is tuned with a custom bracing pattern to give you clear projection plus the strong bass that you expect in a 12-string. Takamine's highly developed pick-up and preamp system brings the big, natural sound to the audience with brilliance.

If you are thinking 12-string, think Takamine. See your authorized dealer today.

For complete information, write to:

Takamine Guitars, Dept. E, PO Box 507,
Bloomfield, CT 06002

Takamine
GUITARS

Chris Rea is among many acoustic guitarists. Since 1976, his choice on stage and in the studio has been Takamine. Hear them together on Chris's new album, "Strange Weather". Photo by Neal Preston.

Clash of the Tritones

A whole column devoted to just one note? What gives? Actually, this column applies to any note, when it has a specific relationship to the root of a chord and/or scale. I'm referring to the "tritone" which is a note that lies three whole tones (six frets) above or below its root. A tritone is considered a diminished fifth in a minor context (See Ex. 1) and an augmented fourth in a major context (Ex. 2). Usually, chord charts list the tritone as $\flat 5$ in minor (Ex. 3) and $\sharp 11$ in major (Ex. 4).

In melodies and riffs, the tritone has a very distinct sound. Although it is quite dissonant on its own, it has its place in a

pretty melody. Just look at Ex. 5, a two-part section of the Beatles' "Eleanor Rigby." Ex. 6 is the melody from Duke Ellington's "It Don't Mean a Thing." Notice how the tritone gives this otherwise minor-sounding melody a blues flavor, hence the term, "blue note." Ex. 7 is a classic blues lick utilizing the tritone. Writing a riff around the root chord and tritone chord is a common technique among metal bands such as Metallica, Megadeth and Testament. Ex. 8 shows a classic power-metal riff, Metallica's "Frayed End of Sanity," which is based on the theme chanted by the evil witch in *The Wizard of Oz*.



Alex Skolnick

Mechanics of Metal™

A SOUND AND ORGANIZED APPROACH
TO MASTERING THE GUITAR



- No music reading necessary
- Written & performed by GIT graduate & award winner
- Lessons include text, understandable diagrams & cassette
- Covers styles of Lynch, Rhoads, Van, Malmsteen, Van Halen, Satriani, Gilbert, Hammett, etc.

A well structured & explanatory catalog of all those neat things heard on record. Very thorough & comprehensive. An exhaustive exposition."

— *Guitar World Magazine*

A comprehensive survey of licks & tricks, and a solid music theory background. Recommended."

— *Guitar Player Magazine*

An amazing collection of every technique you might employ in any metal tune

— *Guitar School Magazine*

Lesson 1: Metal Chord Guide—Covers every chord used in today's rhythms, power chords, triads, thirds, octave diads, open power chords, passing chords, alternate tunings, suspensions, etc. Plus chord theory, construction, formulas, voicings, inversions. \$14.95

Lesson 2: Tonal Scales & Modes—From blues scales to exotic scales used by today's metal & neo-classical masters: pentatonic, major scale, natural minor, harmonic minor, melodic minor, diminished, wide stretch, extended scales, dorian mode, phrygian, Spanish phrygian, mixolydian, etc. Also covers chords & keys each scale is played over. Plus music harmony & theory. \$21.95

Lesson 3: Technique & Exercises—16 exercises outline an organized practice regimen to build lightning fast picking & a flawless fret hand. Plus all aspects of proper technique & timing. \$21.95

Lesson 4: Tricks—Covers every way imaginable to get harmonics, every possible variation for 2-hand tapping, combining tapping & scales, 8-finger tapping, 2-hand slide, right hand plays behind left, many other 2-hand techniques, whammy bar, talking guitar, raking, slapping, weird noises, effects devices, more. \$24.95

Lesson 5: 100 Versatile Licks & Runs—A terrifying encyclopedia of ascending, descending & repeating-type riffs. 20 pentatonic & blues licks, 20 major scale & modal licks, 20 harmonic & melodic minor licks, 20 diminished licks, 20 chromatic & open string licks. All in tablature. \$29.95

In U.S. & Canada: add \$2.50 postage when ordering one lesson. Add \$1.00 each additional lesson. Order all 5 lessons & the postage is free! N.Y. State residents add 8 1/4% sales tax per lesson.

Foreign orders welcome—send U.S. Funds only & add \$5.00 when ordering one lesson. Add \$1.00 each additional lesson.

Mechanics of Metal™ Publications

P.O. Box 162, Dept. B, Howard Beach, N.Y. 11414

Reeves Gabrels

The Art of Micro-Feedback



Since the days of the Yardbirds, feedback has been a basic component of rock guitar playing. If you play loud and distorted, the resonant frequency of the room you are in (and a few other factors) will determine what notes will go into "infinite" sustain. The principle at work here is simple: The note you play (plucked string) goes into the pickup, to the amplifier and out of the speakers. If you are playing loudly enough, the note coming out of the speaker will cause the string to continue to vibrate which is what's known as sympathetic vibration. In this way, the feedback loop is completed.

There is, however, another type of feedback. It does not involve guitar strings at all, it is accomplished by actually vibrating the windings of the pickup coils. For guitarists who like their volume high, this squeally sort of feedback has generally been thought of as unusable, undesirable or uncontrollable. This, of course, simply isn't true, as I will set out to prove in this month's column on using and controlling microphonic feedback.

To perform the following experiment/examples, you will need an electric guitar, a distortion pedal and a very small practice amp (like the tiny micro-amps that are sold by Fender, Marshall and Radio Shack). The amp should have an approximately two-inch speaker, and you need to be able to hold it in one hand.

1) Plug your guitar into the distortion

pedal and the micro-amp. Get a distorted lead tone that you like. Forget about playing fretted notes for a while, in order to get pure microphonics you must mute the strings. Take the micro-amp in your left hand (speaker down, facing guitar) and hold it over the pickups. Once you get within a couple of inches, the pickup will start to squeal. This is good. If it does not, you may need more distortion or volume. Certain pickups (those heavily sealed or potted) may be more resistant to microphonics than others. At this point, you are in the position

2) Move the micro-amp closer to and further away from the pickups. This will give you different pitches.

3) Try alternating between pickups on your guitar (they should produce different pitches).

4) While holding the micro-amp over the pickups (in full squeal), move your tone control. This will alter the resonance of the pickup and allow you to change your pitch gradually. This creates an effect not unlike a slide whistle.

Now, you're probably asking yourself, "What good is this? I can produce squealing feedback at acoustic guitar volume. So what?" Well, I see your point. While feedback produced at acoustic volume is intriguing, it isn't practical for us loud types, is it? Yes, it is. Simply think of this as a microphonic feedback controlling system, by splitting

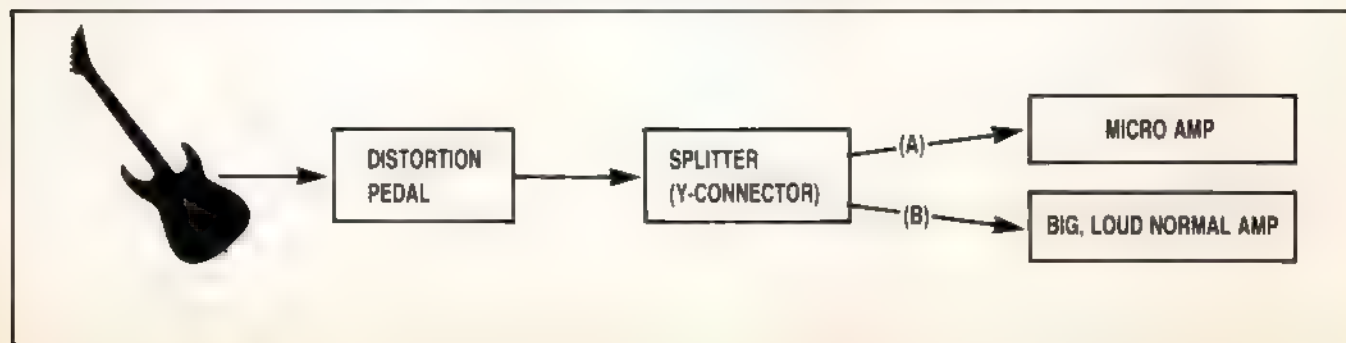
the signal after the distortion pedal and sending signal path A to the micro-amp and B to the input of your normal amp. You will be able to reproduce (at high volume) the effects caused by the micro-amp. So there!

By performing these experiments, you're essentially bringing the mountain to Mohammed, in that you are holding an amplifier over your guitar and pickups. Traditionally, one had to bring a guitar face-to-face with an amp at high volume. Exhilarating, yes, but I find that this method allows for more interaction without eliminating the chance element.

For recorded examples of microphonic feedback, anything by Hendrix live or Sonic Youth would be a good place to start. For specific examples of the system mentioned above, check out the tracks "Sorry" and "Shopping for Girls" on the new Tin Machine album.

Having received some feedback, myself, from readers on the first couple of Antisocial Guitar columns, I have a few points I'd like to bring up again about the manifesto at work here:

- 1) It is important to have a good, solid working overview of theory to get the most out of these simple left-of-center ideas. Know the rules, then break them.
- 2) Technique is important. But ideas are more important.
- 3) Free your ears and your mind will follow. ➡



White, Hot.

The dawn of Rock and Roll was accompanied by the classic sound of tube amps. But as time passed, limited gain features and technology combined with reliability problems made many tube amps "history".

The Crate TD50C.

A tube amp for the '90s

The Tube Driven 50 Chorus is world famous. Crate clean or 3 gain

stage distortion slammed into a 12AX7, pumped through a pan reverb and analog Stereo Chorus, amplified by twin 25 Watt RMS low-damped solid state power amps and then blasted out through dual 10" speakers. Or you can listen through

headphones or plug in to external speakers.

Control knobs when needed. 100 Watts. 100 units.



CRATE
The Sound Decision

1400 Ferguson Ave. St. Louis, MO 63133

ZAPPED

Robin Visotsky



While at Berklee, in the band Morning Thunder, I explored the polyrhythms of Frank Zappa by playing songs such as "Black Page" and "Moe and Herb's Vacation." I don't attest to being Mr. Polyrhythm, but I've noticed that by using different rhythmic groupings you can make something interesting out of something very ordinary. For example, on Jaco's first solo album, the intro to the song, "Continuum," is just an ascending minor Pentatonic scale. Jaco took groupings of five notes in a row, instead of the more conventional four. See Ex. 1. These are not considered

polyrhythms because the groups of five are done on one beat. A polyrhythm would be a group of five over two or more beats. See Ex. 2. In order to play this example correctly you must play the five notes evenly over the two beats. I suggest you practice this with a metronome. As a bassist, I think playing a solo or bass line from a melodic and rhythmic approach is far more interesting than chugging along with eighth notes. Ex. 3 shows more grouping possibilities. Try these with any scales or bass lines you already know. It should add a new twist to the already familiar. ➤



Legato Records Presents:

MVP

THE MARK VARNEY PROJECT

THE NEW STANDARD IN SOLOING TECHNOLOGY!



MVP/TRUTH IN SHREDDING

Legato 1004

"A HIGH POWERED FACE-OFF
BETWEEN GUITARISTS
FRANK GAMBALE AND
ALLAN HOLDSWORTH."

Guitar For The Practicing Musician

MVP/CENTRIFUGAL FUNK

Legato 1005

"Australian guitar wizards Frank Gambale (Chick Corea) and Brett Garsed (Nelson) join forces with Memphis super guitarist, Shawn Lane in a thrill-a-minute display of unparalleled speed, alien phraseology, fierce in-fighting and ultravirtuostic guitar sequences guaranteed to render you comatose!"

Available in guitar shops nationwide!



Mail Order Prices

MVP per unit: \$9.98/cass, \$13.98/CD
2 or more units: \$8.98/cass, \$12.50/CD

Special! Frank Gambale/Live! and
(U.S. and Canada only) Frank Gambale/A Present for
the Future
\$5.98/cass, \$8.98/CD

CA residents add 7.25% sales tax. Outside the U.S. and Canada, add \$5.00 per item. Make all payments in U.S. funds drawn on a U.S. bank. Send to RDM, Dept. A, Box 1346, Nevada City, CA 95959

Prices subject to change without notice.

I WANT YOU... to be my talent scout. Do you know an unknown blues, rock or fusion guitar genius who deserves to play on one of my upcoming projects? If you are the first to send me a tape of him and he ends up on one of my future albums, your name will appear in the credits and I'LL SEND YOU MY NEXT FIVE RELEASES ABSOLUTELY FREE! Send a tape to: MARK VARNEY'S QUEST FOR THE BEST, Box 1346, NEVADA CITY, CA 95959 and make your mark in guitar-playing history!



Blue Chip Stock.

When the headstock says Fender, an acoustic guitar is more than just a guitar. It's a tradition.

It's a legacy of superb tone and playability. Of remarkable value. From acoustics to acoustic/electrics, nylon strings to twelve strings.

Fender is the name you grew up with, the name you can trust. And it may just be the safest investment you can make for your musical pursuits.

Fender acoustics are available at finer musical instrument stores. Come in and try out a sure thing.



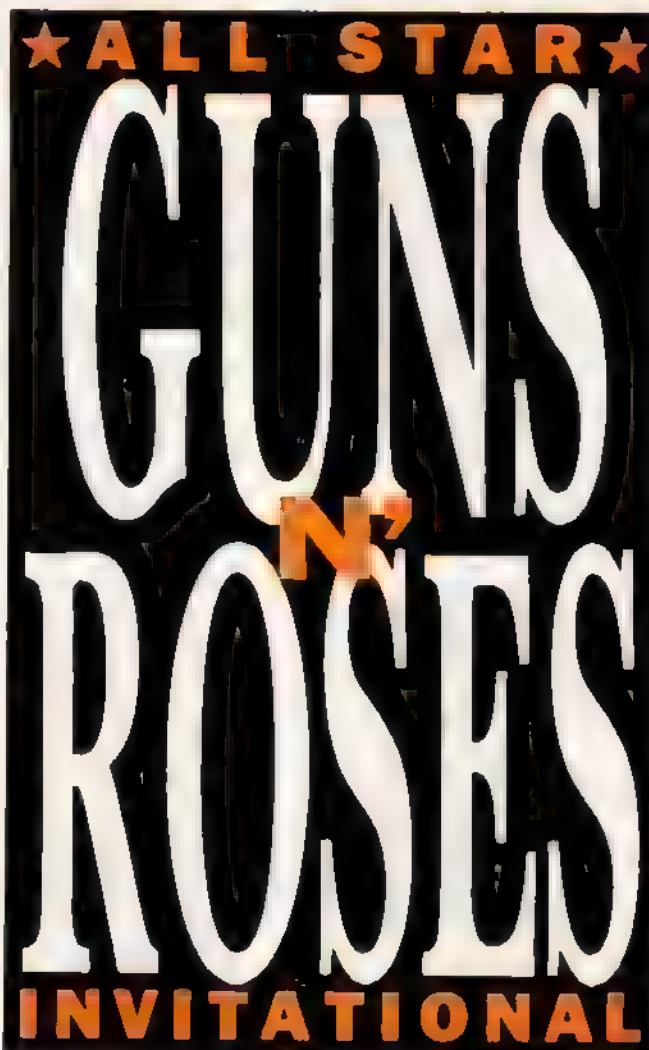
TRACII GUNS, LESLIE WEST, REEVES GABRELS, BLUES SARACENO

The biggest movie of the summer, *Terminator 2: Judgement Day*, brought forth an exciting new track from the biggest band in rock, Guns N' Roses, and together these two media events raged across the movie screens, radio and TV stations, and concert stages of the summer. Even before their two recordings, *Use Your Illusion, Vol 1* and *Vol 2* were released, Guns N' Roses dominated the imagination of the rock world like no other band in recent memory. To this end, we decided to listen in on what some of their contemporaries, past and present, had to say about the music of this dangerous band. An all-star invitational, including original Guns N' Roses co-founder, Tracii Guns, along with Leslie West, Reeves Gabrels and Blues Saraceno, provide the insights In the Listening Room.

1 "You Could Be Mine" from *Use Your Illusion, Vol. II*, Geffen

TRACII GUNS: It's a particularly strange song for what I expect from Guns N' Roses. I'm one of the biggest Guns N' Roses fans there is. Matt is killer. He's doing almost a Billy Idol kind of drum part. I'm not used to Guns N' Roses playing barre chords straight out with a real distorted guitar sound. It doesn't seem as punchy to me. I don't like listening to barre chords unless it's the Ramones, or Johnny Thunders, because it's not inventive at all. To me, Guns N' Roses is a very inventive band, even though they might seem very straight and very simple. This track doesn't seem very inventive, though Slash's playing is amazing. He's one of my favorite players. I don't know how he got that different tone. It's not the same tone that he had before. He always had his Les Paul plugged through a Marshall, but this sounds like a very distorted Marshall. I can't even hear Izzy, which is kind of strange, because Izzy's a fantastic rhythm guitar player. He just has this great right arm that fills the holes. I can't hear any Izzy on this, which is disappointing.

cause I love them as a band, and it doesn't seem like this song is a band song. It doesn't seem like the guitars were recorded as well as the first record was recorded. It also sounds like a pop song. It seems more metal than their punky/bluesy/kinda bitchen stuff. I haven't heard the rest of the record, so it's hard to say if this is the way it is because it's a soundtrack song. But I don't think it has the elements of why I love them so much, which is that they're so goddam honest with their music. It was always huge grooves and straight-ahead drums and Axl obviously never making an attempt to be commercial, but being commercial because he's just so damn in-



BY JOHN STIX

tense. I'm not really disappointed, but I'm sure there's a lot more music on the record that's a lot cooler.

2 "Civil War," from *Nobody's Child: Romanian Angel Appeal*, Warner Bros

LESLIE WEST: 30 seconds in, I knew it was Guns N' Roses, even though I don't have any of their albums. There are five elements that I listen to in a song. Right off the bat, I listen to the song. Does it mean anything, or is it just an excuse to play a solo? This is a fine song. It makes sense. I like the approach, the acoustic start and then the electric coming in, and the attitude is right there. One thing Guns N' Roses have is attitude. At the same time, there is an element of a Led Zeppelin cop. You start with the acoustic 12-string, and all of a sudden the distortion guitar comes in. Every ballad done by groups nowadays seems to be done like that. I'd like to hear something a little bit different from the norm. Next, I listen to the sound of the guitars, naturally, and one thing that I wasn't impressed with was when the distortion guitar comes in, it sounds like a tiny fuzz tone. Slash is a fine guitar player but some of the younger guitar players are not so much

into the tone being so important as I am, and some of the other guitar players from my era are. It let me down when I heard that guitar come in sounding so small. One thing Slash can do, in this world of tremelo bars, is play a nice solo. All the times I've heard him, his ability to play a solo is there, so that's a given. I know he can do better than this, but it seems to fit the song okay. His tone for the solo is okay. The singer's voice I also happen to like. My favorite song of theirs is "Welcome to the Jungle." That has so much attitude on it you could play it on a banjo. I like the fact that I knew who it was

immediately. Signatures. It's like an artist who signs his work. We can't write our

A high-contrast, black and white photograph of the rock musician Slash. He is shirtless, showing tattoos on his arms and chest, and is playing a red Gibson Les Paul electric guitar. He has his signature long, dark, wavy hair and is wearing a wide, ornate metal bracelet on his right wrist. The background is dark and moody, with a spotlight effect on the guitar.

SLASH'S PLAYING
IS AMAZING.
HE'S ONE OF MY
FAVORITE PLAYERS.
—TRACII GUNS

ALL STAR GUNS N' ROSES INVITATIONAL

One thing Guns N' Roses have is attitude. My favorite song of theirs is "Welcome to the Jungle." That has so much attitude on it you could play it on a banjo.

—Leslie West

I like their 'police siren' strobe sound. Johnny Thunders used to do it, and Mick Jones did it in the Clash, and if I'm not mistaken, in Black Sabbath's "Iron Man," you hear that kind of thing.

—Reeves Gabrels

Whenever I see Slash play, I always respect him because he's real, especially in this day and age when everything is so polished and sterilized.

—Blues Saraceno

MICROPHOBIA
(mī·kra·fo·be·ə)n. The fear of feedback.

I used to suffer from **MAJOR MICROPHOBIA**. Every time I'd step up to the microphone, I'd get feedback. I'd tried every solution but nothing seemed to really work. Until I found the **CURE**, the **FBX Feedback Exterminator** automatic feedback controller. Man, with the **FBX**, my monitors are so HOT they SIZZLE! Now my fans hear me loud and clear with no distortion. No matter where I move my wireless, the **FBX** keeps feedback out of my way. Get the **CURE**. Check out the **FBX** before your next gig.

Call Sabine at
904/371-3829
for the dealer
nearest you.



Sabine

Musical Manufacturing Company, Inc.

4637 N.W. 6th Street • Gainesville, Florida 32609 USA • 904/371-3829 • FAX - 904/371-7441

* FBX and FBX Feedback Exterminator are registered trademarks of Sabine Musical Mfg Co., Inc.



"THE CURE"

names on songs, we can only hope we leave a clear signature on our music.

3 "My Michelle," from *Appetite for Destruction*, Geffen

REEVES GABRELS It sounded so much like an early Aerosmith track at the start and there was the harmony between the guitars, that I said it could only be Guns N' Roses. From a strictly conceptual point of view, it reminded me of the way "Back in the Saddle" has sort of a half time intro and then kicks in with the full deal. That's the Aerosmith thing. I like what they did with the two guitars playing the same line but then bending away from it. They'll play a riff and they'll let the last note hang and one guitar will bend a note at a slightly different rate, so you get that kind of 'police siren' strobe sound. Johnny Thunders used to do it, and Mick Jones did it in the Clash. It's a cool effect and if I'm not mistaken, even on Black Sabbath's "Iron Man," you hear that kind of thing. I really like that. Slash has got the classic big, dumb, rock guitar sound, in the Page/Paul Kossoff, Slowhand tradition of playing what you feel, off the cuff. I like what the song builds up to. I thought the drum sound was great, from a production point of view, and Axl's a great singer. He's one of the few immediately identifiable singers to come along in years, especially in the hard rock/metal school. They have a signature, which is cool, but the songwriting just never really gets me. I like the fact that they're singing about stuff out of their lives. I don't think it's a pose with them.

4 "Sweet Child of Mine" from *Appetite for Destruction*, Geffen

BLUES SARACENO: It's a great tune. The first thing that hits you is the 'lullaby' guitar riff. The riff itself hits you. It's immediately very friendly, and it brings you into the tune. What I like about the tune overall is the way it flows and the tension it creates, especially during the guitar solo. That's one thing Guns N' Roses is really good at. There's a lot of tension in their music. It's over five minutes long, and whenever you can listen to a tune for five minutes and still come out of it wanting to hear it again, that's a good deal. I also like when he plays acoustic guitar behind the chords. Even though it's not mixed, I think it gives it a real nice fullness. I also like the rawness of it. That's one thing I think about whenever I see Slash play. I always respect him because he's real, especially in this day and age when everything is so polished and sterilized. You know he's not just sitting there doing it 1000 times. He's jamming, and it feels real. The band as a whole works very well together. I like the whole grunge attitude they've got.

ONCE BITTEN... HOOKED

TONY MONTANA
Great White

Great White's New Album
Hooked On
Capitol Records



Tony Montana, bassist for Great White, hooks his pumping, rock and roll bass line with the help of the Peavey MegaBass™ amplifier. Tony's signature sound (and then some!) is at his fingertips with the versatile capabilities



of the MegaBass: onboard chorus processing, biamp or full range operation, adjustable rate and depth controls, post crossover chorus circuit with remote switching, plus more, more, more! See your nearest Authorized Peavey Dealer to check out the MegaBass... See Tony Montana on tour with Great White... In both cases, you'll be "Hooked."



THE BLACK RAIN...

From the land of the Rising Sun fall
some of the hottest guitars to hit America!
To feel the heat, check out the new Fernandes
APG Series guitars at your local dealer.
You'll be surprised at what you've been missing.



FERNANDES
GUITARS

4924 E. 23rd #F, Indianapolis, IN 46218

BLUES

SARACENO

Home Studio Clinic

GUITAR Recordings debut artist, Blues Saraceno, has been doing instructional clinics for Tascam for the past two years, passing on his own home taping experience—the same knowledge that got him his record contract—to help a new generation of players get their own recordings heard. “When I’m playing a club,” Blues says, “I’m onstage, the lights go up, the lights go down—that’s it; I’m done. You never really get to talk to me. Doing these clinics, we come out full force. Lights, camera, action! I do five or so cuts from my album (*Never Look Back*), and I hang out and talk. There’s a question and answer period. It’s like going to see a performer and then getting to stop halfway through and ask him what he’s doing.”

How easy is it to use these machines?

A lot of people don’t do home recording because they think it’s very complex, but it’s not. If you can work a tape deck in your car, you can work one of these things. It’s the same format. The simpler machines basically get you familiar with a multi-track recorder. That just means that you can record up to four different tracks at once. It’s really helpful to know how to record yourself because when you’re in a studio and people are trying to give you your sound, you’re going to be able to say, “This is how I do it, this is how I want it done. . . do it.” When people get into recording, they lose track of time. The ability to create overwhelms them. So I recommend starting off with a 4-track deck. Once you understand the principles of it, then you can move up to the next one.

So, how does one begin recording?

I look at building a demo like I’m building a house. You start with a strong foundation. You always start with the drums, because drums are what you build it on. What we want to do is take channel one and set it to track one, and pan it to the left, because track one is left, track two is right, track three is left, track four is right. We start by plugging the drum machine directly into channel one. You can EQ beforehand or after. The more simple you go in, the better sound you’re going to get. If you get too

Robin Visotsky



ROCK CLIMBING

complex, you're going to miss the overall picture. For home recording, you want to get the best sound before you go to tape. You don't take a lousy guitar and try to make it sound good—although in some studios they can. If you've got a K-Mart drum set, chances are it's not going to sound so good.

What exactly does 'EQ' mean?

It's short for equalization, which means basically altering the original signal by either adding frequencies or taking frequencies away. You're either putting more bass on it, or putting more treble on it; you're putting more mids on it or you're taking it all away. Sometimes

when you play live, you put more treble on, because it cuts through, but in the studio, I cut back on the treble, because I don't need to cut through the live situation as much. No matter how loud you make a dark sound, it's never going to be as loud as a bright sound. So, if you want to be really loud, you should turn it up real loud and go real bright, and you'll kill yourself! Remember, whenever you EQ something, it changes, so you have to decide if you want to send the EQ'd version to the reverb, or the original version to the reverb and then EQ it. Would you say that the reverb colors things?

Yes. It's an effect, in that you take the basic signal and you've affected it in a certain way. If I've got a very bright sound and put on a lot of reverb, it will be a very dark sound, and you can take that dark sound and EQ it or the original sound and make it dark, and send it to a dark EQ and make it even darker and bottom heavy.

After the drum machine is hooked up—

Then, using the channel one fader, we're going to set the input level coming in, using the VU meter. If you record too low, you're going to get a lot of hiss. If you record too hot, you'll get distortion. So, you want to get as strong a signal as you can get away with. Some people sing quiet, in which case you have to keep the recording level really high, some people sing loud, and you want to keep it down. There's no universal signal. So, if you have a very weak signal you can turn the trim pot up very loud, but you really shouldn't use these things unless you need them. The drum machine has a very strong signal—it's direct, so you don't need to use the trim pot. So you set the fader to channel one at about +6. Since we've got the reverb hooked up to the effects loop, I recommend you don't dial in your reverb until it sounds good to you. You must remember that there's a difference between your overall reverb and each and every track. You may want more if you are playing an acoustic guitar or you may want less.

It's the same recording the bass tracks?

We just plug in one high impedance cord straight into channel two. Now, since the bass signal is not as strong as the drum machine signal, I have to use the trim pot to give it a stronger signal.

How do you suggest recording the rhythm track?

Straight into a processor, or preamplifier.

What should people take into account when they are doing vocals?

Everything we've done so far has been direct recording, using cables. But, since you weren't born with a quarter inch jack in your throat, you can't put your voice on tape that way. You have to use a mike. When you're singing, you are usually singing louder than you normally would, so you can play back the rhythm tracks, adjust the volume level and sing along. That's because usually, when you're in the studio, everybody's really going for it, so you have to adjust the volumes accordingly.

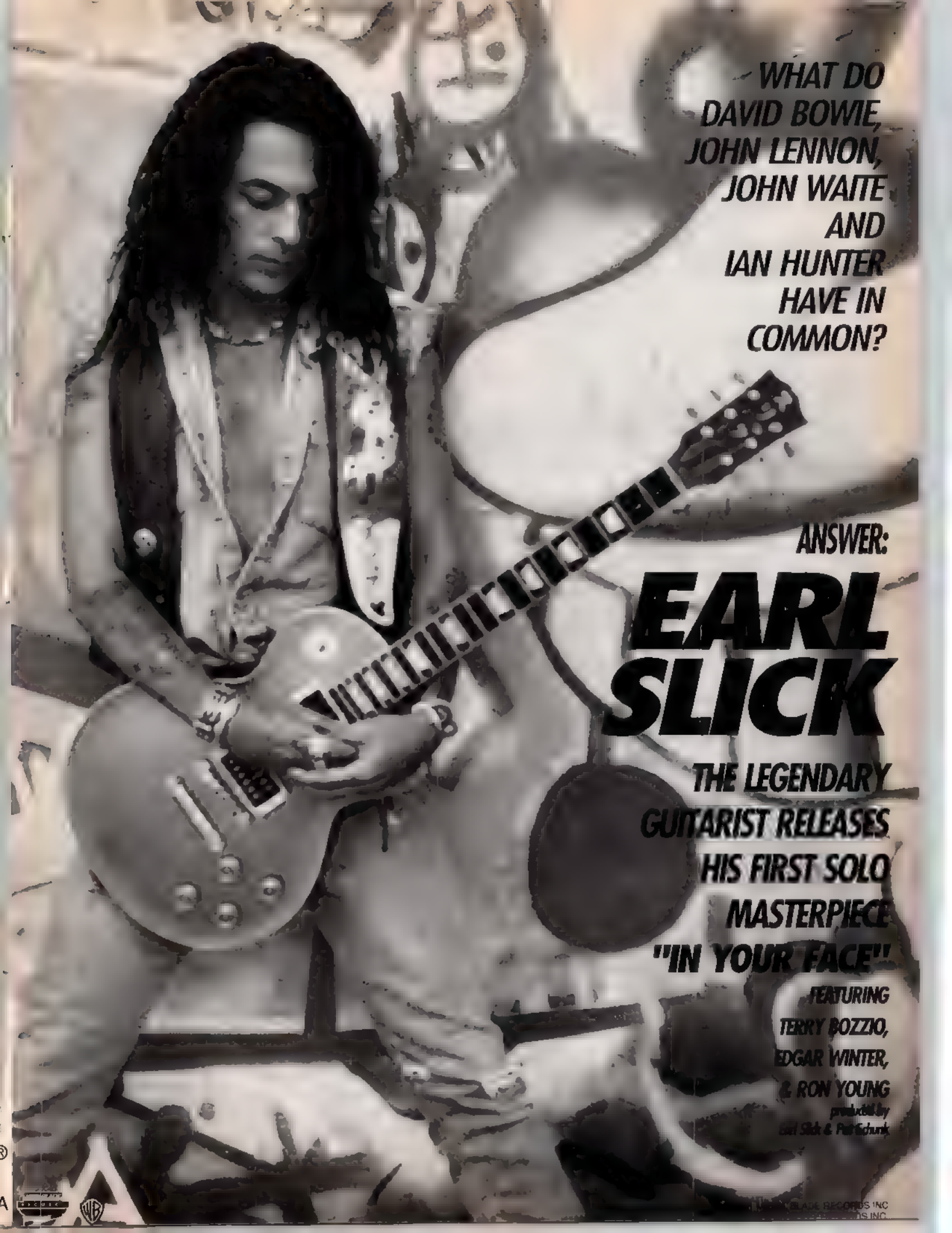
Do you have any advice on mike placement?

That is a whole world unto itself, but here's what it gets down to. If it sounds good, it is good. Jimmy Page did the first Led Zeppelin album with a little 10" speaker, miked from the back. I mike my cabinets directly from the front. Plac-

**Brother Musician,
Listen To A
Miracle!**

Rickenbacker
Electric since 1931...

RIC Rickenbacker International Corporation
3100 S. Main St. Santa Ana, CA 92707-6075 U.S.A.



WHAT DO
DAVID BOWIE,
JOHN LENNON,
JOHN WAITE
AND
IAN HUNTER
HAVE IN
COMMON?

ANSWER:

EARL SLICK

THE LEGENDARY
GUITARIST RELEASES
HIS FIRST SOLO
MASTERPIECE
"IN YOUR FACE"

FEATURING
TERRY BOZZIO,
EDGAR WINTER,
& RON YOUNG
produced by
Earl Slick & Paul Schunk



WARNER BROS. RECORDS INC.
NEW YORK, N.Y.

Listen and Learn Complete Guitar Parts with the Original Note•For•Note™ Tapes.

The most accurate and complete transcriptions. *Period.* Solos and rhythms & fills, fine tuned over 8 years of success by the originators of audio guitar transcription.

**Lower
Prices!**

On Note•For•Note™ audio tapes, you hear each phrase played exactly like the original, then each note is described in detail and played. Example: "fifth position, fourth string, seventh fret 'A'", then you hear the note played.

Just play along with the lesson and memorize. If you prefer writing the parts down, Manuals are available for \$1.50 each (twenty eight pages general instruction, fifty two pages blank tab).

Note•For•Note™ Solo Tape Sets include all of the improvised guitar solos. 2-5 hours. \$15.00.

Note•For•Note Rhythm & Fills Sets include every guitar part from every track of the original recording except the solos. All rhythm guitar, introductions, fills, and endings. 2-6 hours. \$18.00.

Matched Sets Solo, Rhythm & Fills. Absolutely all the guitar parts. \$30.

RPM

Rock Performance Music

NEW RELEASES

YAN HALEN: TAPE 120 SOLO RHYTHM
Poundcake Judgement Day Spunked Runaround
Pleasure Dome Man On A Mission The Dream's
Over 3 1/2 Top Of The World (available Aug 28)

'91 METAL/POP TAPE 129 SOLO RHYTHM
Buns 'N' Roses You Could Be Mine **SHED ROW**
Monkey Business Palace Jambony Bop Ride The
Wind Little Goes On Warren Cherry Pie Jodie
Tom's Cabin **QUEEN/SCHE** Silent Lucidity Extreme
More Than Words

JEFF BECK: TAPE 128 SOLO RHYTHM
You Know What I Mean Scatterbrain Cause We
Ended As Lovers Freeway Jam Led Boots Come
Dancing Goodbye Porti Pie Hat Blue Wind (available
September 23)

RUSH: TAPE 127 SOLO RHYTHM
A Villa Strangiato Freewill Spirit Of Radio Tom
 Sawyer VYZ Red Barchetta Unaligned Show Don't
 Tell

BEST OF 70'S TAPE 126 SOLO RHYTHM
Knottier Sultans of Swing **BEATLES** More Than A
 Feeling Peace Of Mind Long Time **EGYPTIAN** Hotel
 California Life In The Fast Lane Chicago 75 or 6 to 4
 DEBBIE Bro China Grove Kansas Dust in the Wind

PARTIAL LIST OF TITLES
GUNS N' ROSES: TAPE 117 SOLO RHYTHM
Welcome To The Jungle Nighttrain Out To Get Me
 Mr. Brownstone Paradise City Sweet Child O' Mine
 Anything Goes Patience

VIA: TAPE 106 SOLO RHYTHM
Yankee Rose Shy Boy Goin Crazy Bump & Grind
 Knucklebones Just Like Paradise Bottom Line Hot
 Dog & A Shake Eugene's Trick Bag Crossroads

SATRIANI: TAPE 118 SOLO RHYTHM
Surfing with the Alien Joe 9 Crushing Day Always
 With Me Always With You Satish Boogie Circles

ACOUSTIC ROCK: TAPE 123
Midsummer's Daydream Mood For A Day Classical
 Gas Embryonic Journey Little Martha Blackbird
 Crazy On You (info)

YAN HALEN: TAPE 101 SOLO RHYTHM
Eruption Runnin' With the Devil You Rept
 Got Me Ain't Tain't Bout Love in the One Feel you
 Love Tonight Little Dreamer ice Dream Man On Fire

YAN HALEN: TAPE 102 SOLO RHYTHM
Spanish Fly Cathedral You're No Good Dance
 The Night Away Somebody Get Me A Doctor
 Bottoms Up Outta Love Again OOA Women in
 Love Beautiful Girls

YAN HALEN: TAPE 103 SOLO RHYTHM
Mainstreet Jinchuan Little Guitars Intro 1 Little
 Guitars Good Enough Why Can't This Be Love
 Summer Nights Best Of Both Worlds

YAN HALEN: TAPE 104
Hot For Teacher 5150 Jump Panama Top Jimmy
 Drop Dead Legs Girl Gone Bad

YAN HALEN: TAPE 107 SOLO RHYTHM
Finish What Ya Started **ROCK** **ROCK**
 Love A.F.U. (Naturally Wierd) Cabo Wabo Source
 Of Mixture Back and Blue Sucker in a 3 Piece

PAGE: TAPE 100 SOLO RHYTHM
Good Times Bad Times Dazed & Confused
 Communication Breakdown Heartbreaker Since I've
 Been Loving You Black Dog Rock & Roll Mob
 Dick Starway To Heaven

PAGE: TAPE 100 SOLO RHYTHM
The Song Remains The Same Ran Song Over The
 Hills & Far Away Custard Pie The Rover Ten Years
 Gone Achilles Last Stand Nobody's Fault But Mine

THE JEFF
No Quarter (live) Whole Lotta Love I Can't Quit You

SOLO \$15, Rhythm & Fills \$18, Matched Sets \$30, Blank Tab \$1.50

TITLES WITH ASTERISK () ARE ON SOLO TAPE ONLY

*3 MATCHED SETS \$85, 4 SETS \$105, 5 OR MORE \$25 PER SET

MATCHED SET #

SOLO TAPE #

RHYTHM TAPE #

MANUALS (30 pages general instruction, 50 pages blank tab)

Name

Address

City, State, Zip

Phone

CA res 8.25% tax

\$ ENCLOSED

Mail in order form or CALL 1-800-678-FRET 9AM - 6PM, PST

In England Call 0706-524483. In W Germany Call 040-823592. In Canada Call (415)769-7150

In Scandinavia Call 46-026-100558. In Australia Call 02-665-0250 or 02-231-4973

QUANTITY

X \$30 *

X \$15 *

X \$18 *

X \$1.50 *

FREE 4TH CLASS MAIL IN U.S.!

FOREIGN ORDERS shipped air mail

(allow 2-6 wks). Foreign checks &

money orders must be payable by a

U.S. bank in U.S. funds. Matched

sets count as two tapes. Canada &

Mex. add \$2 per Tape. \$1 per

Manual. All other foreign countries

add \$5 per Tape. \$3 per manual

COD in U.S. only

SEND CHECK OR MONEY ORDER

PAYABLE TO:

FREE 4TH CLASS MAIL IN U.S.!

FOREIGN ORDERS shipped air mail

(allow 2-6 wks). Foreign checks &

money orders must be payable by a

U.S. bank in U.S. funds. Matched

sets count as two tapes. Canada &

Mex. add \$2 per Tape. \$1 per

Manual. All other foreign countries

add \$5 per Tape. \$3 per manual

COD in U.S. only

SEND CHECK OR MONEY ORDER

PAYABLE TO:

ROCK PERFORMANCE MUSIC

Dept. G, P.O. Box 4

Alameda, CA 94501-0304.

Call for COD or charge to phone

VISA

ing a mike is simply experimentation and just seeing where it sounds good. There's no right or wrong place; there's no universal place.

What about if you make a mistake?

"Punching-in" allows you to use a remote record function (if both hands are busy, you can step on a pedal which will take the machine from play mode and put it in record mode). This is great if you're playing a lick and everything's right except the very last note, and you want to fix that last note. What you can do is play along with the lick, and when you come to the last note, you step on the pedal and the machine automatically goes into record, and records the very last note of what you're playing. The machine does it so fast, you can't hear it. That's how a lot of people record. If you don't have this feature on your machine you're wasting your time. How do you fix things in the playback mode?

I recommend that you record dry (without reverb) because you can always add during the final stage, but you can't take away. Let's say you want to record your band's rehearsal. You've got guitar, bass, drums and a singer, and you only have one reverb, and you're going to record it live. What you can do is, rather than get in four effects, I can dial each up differently. Let's say the singer is terrible—I can dial up a lot of reverb. Let's say you recorded the bass and you aren't really happy with the EQ. You can change the EQ in the playback stage, and you can also add reverb or anything else and bounce it. I recommend doing it in playback, because that's where you fix things and play around. Here's the thing with effects: If you're ever in doubt, go less, because you can always add more in the playback or the mixdown stage. Once you've got it in there, you're stuck with it. If there's too much reverb on the drums, you can't get rid of it; it's on tape. What does "bounce" mean?

What that means is taking the information from, let's say, tracks one, two and three, and sending them over to track four, premixed. Then we have tracks one, two and three open again. If you have a 5-piece band, but you only have a 4-track recorder, you might assume you'll be one track short. Bouncing allows you to have more room. The great thing about that is that once you take your guitar, bass and drums and send them over to track four, you can then jam on tracks one and two again, and then take tracks four, one and two and mix them onto track three. You can keep doing this in any order, as long as you want, as many times as you want.

How long can someone expect to take to record one song?

ROCK CLIMBING

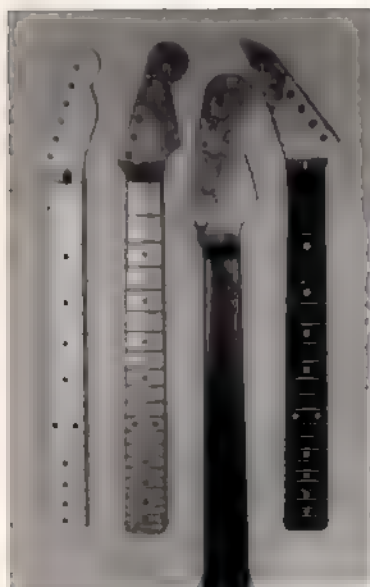
It really depends on the person. A lot of people don't realize how long it can take to record one song, they hear a three minute song and think it took three minutes to record. People can take three months to do it. My albums can take from two to three months, eight hours a day. You can make a recording in ten minutes, but it depends on how complex the recording is.

What quality tape should people use?

When you're handing your tapes out, don't use really good tape, because most people are going to put a tab over it and record Barry Manilow and give it to their wives. It doesn't matter if there's a little hiss in the back, people can still tell if you've got talent. But use a good quality cassette when you're recording. Has home recording revolutionized the way people get record deals?

Big time! They've revolutionized everything. That's why playing is so advanced right now. You can go out and buy a video tape and watch a great guitarist play guitar and take his licks, put them on tape, slow it down half speed, learn them, and then redo them. If I had these machines when I first started playing, I would be much further along today →

— FOR GUITARISTS ONLY —



Another High Performance Design

ALLPARTS

P.O. Box 1318 • Katy, TX 77492 • 713-578-1424
"America's Premier Guitar & Bass Parts Supplier"
Write for FREE CATALOG

RPM Rock Performers Guitar Method

Now on easy-to-follow **VIDEOS!**

THE ROCK PERFORMER'S GUITAR METHOD
By James Gleason
CITRUS PRESS-BENSON

Money Back Guarantee

#1 #2

Now the proven, popular Rock Performers Guitar Method includes video cassettes on Technique and Style. Look, learn and be inspired to work on your own distinctive style. Jim Gleason studied the masters for 30 years to produce this RPGM Set - 5 books (1,252 pages), 11 audio and 4 video cassettes. "Highly recommended" - *Guitar World*.

Books 1 - 4 use standard notation and tablature. Books 1, 2, and 3 include: progressive lesson guide, solo examples, rhythm tracks, melodic scale & arpeggio patterns, ear training

BOOK 1: Rock Guitar Fundamentals. 274 pages & three 90 min. audio tapes. All techniques (incl. tapping and sweep picking), pentatonic scales and basic chords. Over 400 licks. Style studies of Vai, Van Halen, Malmsteen, Hendrix, Page, Clapton, Berry, B.B. King & others. Also contains rhythm guitar techniques. \$32.50.

BOOK 2: Intermediate Fingering, Advanced Technique, Music Theory & Reading. 314 pages & three 90 minute audio tapes. Hundreds of scale, chord, and arpeggio fingerings. Style studies of Satriani, Beck, Vaughan, Van Halen, Lynch, Vai & others. Rhythm guitar. \$32.50.

BOOK 3: Improvisation, Composition, and Advanced Fingering. 308 pages and three 90 minute audio cassettes. Extensive fingering, theory of modes, harmony, melody, chord construction & progressions. 26 scale types, 25 arpeggio types & 4,000 chord fingerings. \$32.50.

BOOK 4: Advanced Arpeggio/Scale Relationships. 304 pages & one 90 minute audio tape. By Jim Gleason and Dave Creamer. Every scale and chord in common use; the most complete dictionary of useful chord synonyms and scale tone chords ever assembled. \$32.50.

BOOK 5: Chord Progression. A 52 page supplement with one 90 minute audio cassette. 377 essential chord progressions used in Rock since 1955. Written in diagram form. \$15.00.

RPM VIDEOS - The best instruction you've ever had. Each example is played in live video, then shown one note at a time. A drawing of the fretboard appears across the screen. For each note, a circle appears exactly where your fingertip should be placed. A number in the circle specifies the finger. An image of a pick appears above the fretboard, pointing up for an upstroke, or down for a downstroke.

The audio track describes and plays each note while it is highlighted in music notation at the bottom of the screen. All examples are also written in music notation and tablature in an accompanying manual. Videos are \$30.00 each.

Technique 1 Video. All basic and intermediate Rock guitar techniques. 2 hours.

Style 1 Video captures Van Halen, Malmsteen, Vai, Rhoads, Hendrix, Page, Clapton, Schenker, Berry and B.B. King with a solo in the style of each. 2 hours and 40 minutes.

Technique 2 Video provides a tough regimen of intermediate through advanced Rock guitar technical exercises. 2 hours.

Style 2 Video focuses on vibrato, arpeggios, chromatics, legato, tapping and tremolo bar techniques with examples in the styles of Beck, Lynch, Vaughan, Satriani, Vai, Van Halen, & others. 2 1/2 hours.

RPM Rock Performance Music

- | | |
|--|--|
| <input type="checkbox"/> BOOK 1 - \$32.50 | <input type="checkbox"/> TECHNIQUE 1 VIDEO - \$30 |
| <input type="checkbox"/> BOOK 2 - \$32.50 | <input type="checkbox"/> STYLE 1 VIDEO - \$30 |
| <input type="checkbox"/> BOOK 3 - \$32.50 | <input type="checkbox"/> TECHNIQUE 2 VIDEO - \$30 |
| <input type="checkbox"/> BOOK 4 - \$32.50 | <input type="checkbox"/> STYLE 2 VIDEO - \$30 |
| <input type="checkbox"/> BOOK 5 - \$15 | <input type="checkbox"/> ALL 4 VIDEOS - \$96 |
| <input type="checkbox"/> ALL 5 BOOKS - \$110 | <input type="checkbox"/> 5 BOOKS, 4 VIDEOS - \$286 |

Name _____
Address _____
City, State, Zip _____
Phone _____

Send check or money order payable to:
RPM Dept. G, P.O. Box 4
Alameda, CA 94501 0304
CA residents add 8.25% tax

FREE POSTAGE IN U.S. | Foreign orders shipped air mail (allow 2-6 weeks). Foreign checks & money orders must be payable by a U.S. bank in U.S. funds. Canada & Mexico add \$6 per Book 1-4 \$3 per Book 5 or Video \$15 per AR 5 Book Set. Other foreign countries add \$18 per Book 1-4 \$7 per Book 5 or Video \$50 per AR 5 Book Set.

Mail in order form or CALL 1-800-678-FRET 9AM - 6PM, PST

In England Call 0706-524483. In W. Germany Call 040-823592. In Canada Call (416) 769-7160. In Scandinavia Call 46-026-100558. In Australia Call 02-665-0250 or 02-231-4973





JAMIE LaRITZ

NAME Jamie LaRitz **AGE** 30

ADDRESS P.O. Box 172

Perry Hall, MD 21128

INFLUENCES Larry Carlton, Jeff Beck

BAND LA RITZ

EQUIPMENT Ibanez guitars, ADA MP-1 preamp

PERSONAL STATEMENT I was 12 years old when I was introduced to rock 'n' roll by a DJ from an AOR station near Pittsburgh. I had the chance to listen to a lot of different music because he had just about every good record to listen to at the time. Jeff Beck, Steely Dan, the Allman Bros., and Al DiMeola were the artists I was most attracted to. I knew at the age of 12 what I wanted to do with my life. Through studio work, teaching, and playing live, I have made a career out of music. I have toured with Black Oak Arkansas, Fiona, and members of the Joe Jackson Band. I am currently working with Star Track Records on my second album.

COMMENT As a top-of-the-rock professional, it's hard to imagine Jamie not getting any gig he auditioned for. He has complete control over modern techniques and uses melody and aggression simultaneously to create any mood he wishes to.

NAME Kenneth J. Young **AGE** 25

ADDRESS 7035 Lanewood Ave #302

Hollywood, CA 90028

INFLUENCES Edward Van Halen, Pat Metheny, the Cure

BAND Alter Nation

EQUIPMENT Charvel guitar with Shaller pickup, Gallien-Krueger amp

PERSONAL STATEMENT Guitar attained a permanent place in my life when I was at Lehigh University in Pennsylvania. There I played with my band at



KENNETH J. YOUNG

countless parties and local clubs. Filling rooms to capacity was endlessly thrilling to me. But the peak came when we made the semi-finals of an MTV Challenge. I moved to New Jersey, and enjoyed playing the clubs there and in New York, supporting my new band's independent album. All of this inspired me more and more to direct my life toward music. But hearing my music on local and regional radio was what convinced me to go all the way. I moved to Hollywood to attend the Musicians Institute and further develop my unique songwriting and eight-finger skills. This two-hand approach allows many chord voicings and solo techniques that are simply unattainable any other way. I find that the more I learn about music the more there is to learn, and the more I practice, the more I need to practice, so I am going to keep at it until I truly open up new dimensions.

COMMENT With textures and melodic lines, picked or tapped, Ken Young creates moods and plays music. That he chooses to do it on the guitar just helps to make the instrument look good in the eyes of anybody who enjoys listening.

NAME Simic Damir-Shime **AGE** 22

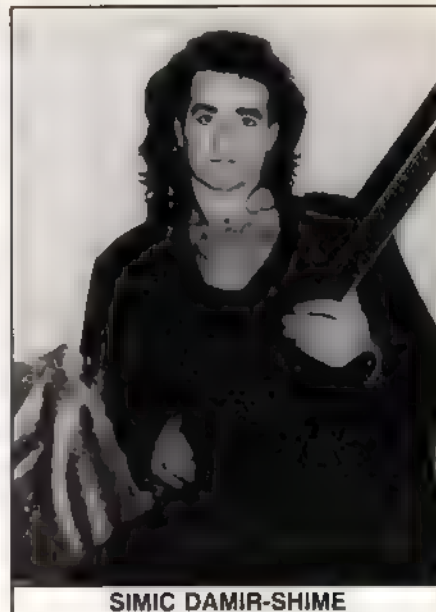
ADDRESS Radnicki Dol 37a

41000 Zagreb, Yugoslavia (Croatia)

INFLUENCES Satriani, Vai, Steve Stevens, Steve Lukather, Malmsteen, Tony MacAlpine and Greg Howe

EQUIPMENT Ibanez Radius Charvel 375 XL and Takamine acoustic guitar, a very old Marshall JMP 100-watt head, 4x12 Marshall cabinet, Rocktron Pro Gap preamp, Alesis Quadraverb digital processor

PERSONAL STATEMENT I started to play when I was 14 years old. The first



SIMIC DAMIR-SHIME

person who influenced me was my father, a renowned jazz player. He gave me all the knowledge about theory and everything he knows. When I heard the Van Halen album, 1984, I was saying to myself that someday I'll be able to play like Eddie. Then I started to practice very hard every day, four-five hours a day. There were many, many times when I would practice about ten hours a day. I love all my influences a lot. I can play any chops, solos, or exercises that all these favorite guitar players are playing, but I also don't think that just because of that, I'm a good guitar player. I also want to notice that, during all this time, I was always trying to play like me and developing a recognizable style and vibrato. I also give lessons for about six to eight students a week. I'm planning to come this year to Hollywood (L.A. area), and try to get a contract for my music with some record label, and if I couldn't get it, then to play with some heavy rock band. I'm also planning to develop my playing at the highest possible level (I'm working hard on it every day) and to develop a recognizable style and vibrato, and also to make my living playing music for the rest of my life.

COMMENT Heads will turn when Simic arrives in America. Kick-ass chops combine with a big-picture composer's ears to make him an ear cookies player. He won't be unemployed for long.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR Recordings. Send to GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.

GET 8 COMPACT DISCS OR CASSETTES for the price of 1 with nothing more to buy ever!

PLUS INSTANT 50%-OFF BONUS DISCOUNTS FOR MEMBERS WHO CHOOSE CDs!
It's the BMG difference... instant half-off savings right away!
(See details below)

ANOTHER BAD CREATION	1
Cosider At The Playground	
JESUS JONES	445.4
Debut	
RICK ASTLEY	5 5.6
He	
TRAVELING WILBURYS	4.4
VOL. 3	
TRIXTER	6 2.4
STEVE WINWOOD	4 8.1
Relayers Of The Heart	
DEF LEPPARD	7 2.7
Pyromania	
LINDA RONSTADT	5
Cry Like A Rainbow	
KEITH SWEAT	2
11 One All My Love To You	
BLACK BOX	940.0
Stralind	
And Original Recordings	0 1.4
Of Charlie Parker	
ROBERT PALMER	0.4
Johnny Come Lately	
Kennedy Handclaves	242.0
Push On Nashville	

INKS	1.1
X	
RALPH TRESVANT	4.2
3 Tenors	
PIANOT, CHORUS, DUBBING	3.5
3 Tenors	
CINDERELLA	0.6
Heartbreak Station	
REBA MCKENTIRE	4.4
Flower With It	
FAITH NO MORE	1
The Real Thing	
DEPECHE MODE	4
Velvet	
NELSON	4.7
After The Rain	
AEROSMITH	1.1
Rock On	
CHICAGO	613.4
Greatest Hits 1982-89	

The Black Crowes • Shake Your Money Maker	50.4
CHRIS ISAAK • Heart Shaped World	73.2
Whitney Houston • I'm Your Baby Tonight	106.0
HANK WILLIAMS JR. Pure Hank	603.51
WILSON PHILLIPS • Wilson Phimp	30.2
ZZ TOP • Recycler	73.69
Londonbeat • In The Blood	44.569
Peter Gabriel • Shaking The Tree-18 Golden Greats	110.89
Bette Midler • Some People's Lives	53.68
VANILLA ICE • To The Extreme	246.39
Clint Black • Put Yourself In My Shoes	246.91
Janel Jackson's Rhythm Nation	70.86
AC/DC • The Razor's Edge	33.71
THE CURE • MIND UP	1.1
GLY • Guy! The Future	148.75

BULLETBOYS	2.4
Freebirds	
BELL BIV DEVOE	0.4.4
Peppa	
JAKE'S ADDICTION	0
Ritual de la Habitacion	
JON BON JOVI	4.4.4
State of Mind	
Cole Porter Songbook	0.6
Night And Day	
CHICAGO	0.7
Twenty 1	
Best Of	4
The Osbourne Brothers	
DAMN YANKEES	4.4
DON MENLEY	0.4
The End Of The Innocence	
BOBBY BROWN	7.1
Twisted, So Know It	

ROGER MCGUNN	4
Back From Rio	
STEELHEART	4.4
Daryl Hall & John Oates	0.6.4
Chicago Of Seasons	
BEST OF BAD COMPANY	5.0
18 From 6	
TEDDY PENDERGASS	1.4.5
Truly Blessed	
GLEN MILLER DICK	4.3.4
In The Digital Mood	
MOTLEY CRUE	11
Dr. Feelgood	
ROD STEWART'S	4.4.4
GREATEST HITS	
LED ZEPPELIN IV	1.1
Revel	
PRICE	4
Complete Works	

Start with 4 compact discs or cassettes for only 1¢
plus shipping & handling with membership
Buy just 1 smash hit in one year's time
Then get 3 hits of your choice FREE*
Enjoy 8 hits for the price of one
Nothing more to buy...EVER!

ANITA BAKER	1.1
Campyloids	
CLASSIC MARCHES	1.1
Sixteen	
BOB MARLEY-WATERS	515.1
Legend (Greatest Hits)	
EAGLES	1
Greatest Hits Vol. 1 1971-75	
MARCUS ROBERTS	4.4
Along With These Stars	
ZZ TOP	4.4
Afterburner	
ERIC CLAPTON	4.4
Jeremyman	
WOODY BLUES	4
Greatest Hits	
GUNS N' ROSES	0.4
Appetite For Destruction	
Unashamed With A Bang	7.0
Greatest Hits CD Part	

BILLY IDOL	1.1
Charmed Life	
HI-FIVE	1.1
PAULA ABDUL	4
Step Up And Smooze	
BEST OF DIRE STRAITS	4.4
Money For Nothing	
STEVIE N	0.7.4
Love And Emotion	
WINGER	1.1
In The Heart Of The World	
CARLY SIMON	4.4
Have You Seen The Lady?	
CHUCK BERRY	6.4
The Great 25	
NEIL YOUNG	0.5
Ragged Glory	
DEE LITE	3.4
World Clique	



MADONNA
The Immaculate Collection
54164



THE DOORS
Original Soundtrack
54288

BRUCE HORNBEY	436.8
A Night On The Town	
HOROWITZ	75.4
At Home	
POLICE	1162.4
Every Breath You Take (Hits)	
RATT	8.2.2.5
Deliverance	
CONCRETE BLONDE	842.2
Bloodsucking	
GEORGE HARRISON	82.4.7
Best Of Dark Horse	
AC/DC	3.2
Back In Black	

QUINCY JONES	4.4.5
Back On The Block	
GEORGE BENSON	4.4.4
Big Boss Band	
WIN HALEN 1	1452.0
The Bonnie Raitt	4.4.4
Collection	
HANK WILLIAMS JR.	7.4.4
America (The Way We Are)	
JAMES GALLAGHER	32.3
Greatest Hits	
SUPERTRAMP	0.4.8.3
Classics (14 Hits)	

START WITH 4 CDs OR CASSETTES FOR 1¢ NOW!

Yes, start with any 4 hits shown here. You need buy just 1 more hit at regular Club prices (usually \$8.98 - \$9.98 for tapes, \$14.98 - \$15.98 for CDs), and take up to one full year to do it! Then choose 3 more hits FREE! That's 8 for the price of 1 with nothing more to buy...ever! (Shipping/handling added to each shipment.)

HOW THE CLUB OPERATES

You'll receive the Club's exclusive magazine highlighting the Featured Selection in your listening category about every three weeks - 19 times a year. If you want it, do nothing. It will come to you automatically. If you prefer another selection or none, just say so on the card always provided, and return it by the date specified. You'll always have 10 days to decide, or return the Featured Selection at our expense. Send no money now, we'll bill you later. And you may cancel your membership upon completing your enrollment agreement by writing to us.

FREE 10-DAY TRIAL

Listen to your 4 introductory hits for a full 10 days. If not satisfied, return them with no further obligation. You risk nothing! So don't delay. Pick your hits and mail the coupon today!

CHOOSE CDs AND GET INSTANT BONUS DISCOUNTS

You earn INSTANT 50%-OFF BONUS DISCOUNTS every time you buy a CD at regular Club price. In a nutshell - buy 1, take another at half price. With other clubs, you must first buy 6 or more at full price and become a "Preferred Member" before you can get savings like this!



*A Shipping and handling charge is added to each shipment.
#3415 BMG Music Service 6550 E. 30th St.
Indianapolis, IN 46219-1194 TRADEMARKS
USED IN THE ADVERT ARE THE PROPERTY
OF VARIOUS TRADEMARK OWNERS

START SAVING NOW - MAIL TODAY

TAPE PENNY HERE

Mail to: BMG Music Service
P.O. Box 91001
Indianapolis, IN 46291

I enclose 1¢. Please accept my membership in the BMG Music Service and send my first four selections as I have indicated here under the terms of this offer. I need buy just one more hit at regular Club prices during the next year. After that I can choose 3 more hits FREE! That's 8 for the price of 1 with nothing more to buy...ever! (A shipping/handling charge is added to each shipment.)

1 ☐ SEND MY SELECTIONS ON (check one only):
☐ COMPACT DISCS** ☐ CASSETTES

2 I am most interested in the following music - but I am always free to choose from any (check one only):

1 ☐ EASY LISTENING: Barry Manilow
2 ☐ COUNTRY: Clint Black, Garth Brooks
3 ☐ HARD ROCK: ZZ Top, Van Halen
4 ☐ POP/ROCK: Madonna, Elton John
5 ☐ CLASSICAL: Luciano Pavarotti, Vladimir Horowitz
6 ☐ JAZZ: Kenny G, George Benson
7 ☐ HEAVY METAL: AC/DC, Poison

3 RUSH ME THESE HITS NOW (indicate by number):

4 ☐ Mr ☐ Mrs ☐ Ms First Name Initial Last Name (PLEASE PRINT)
Address _____ Apt. _____
City _____ State _____ Zip _____
Telephone (_____) _____ Area Code _____
Signature _____ AKTFS

5 Have you bought anything else by mail in:
☐ last 6 months ☐ year ☐ never (AS)

** Members who select CDs will be serviced by the BMG Compact Disc Club. Current BMG CD Club members not eligible. Full membership details will follow with the same 10-day, no-obligation privilege.
We reserve the right to request additional information or reject any application limited to new members, continental USA only. One membership per family. Local taxes, if any, will be added.

These keys let you travel in style...



SOUND F/X

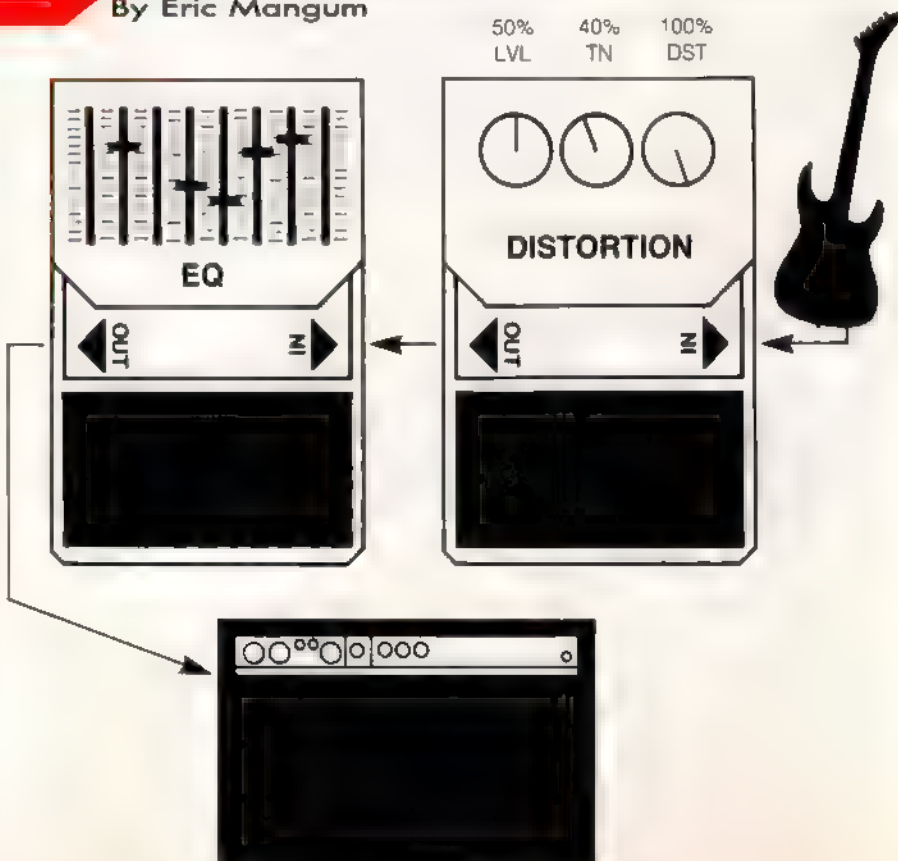
By Eric Mangum

YOU COULD BE MINE

By Eric Mangum

Guns N' Roses' hard core, raw sound is totally fueled by Slash's Les Pauls, a Marshall half-stack, and a Roland JC-120. He has a voice box, a couple of wah-wah pedals, and sometimes adds some delay through the mixing console. The Slash tone is mainly just straight-ahead—like a train. To reproduce the Slash tone, you really need a Les Paul-type guitar. I tried three other guitars and couldn't even get reasonably close. Use a metal-type distortion and an EQ set as shown. The highs are boosted just below the feedback levels. Use the bridge pickup and, neighbors permitting, use no lower than a 5 or 6 volume setting on your amp.

That's pretty much it. Remember to listen carefully. You may want to play a little with the 100 Hz slider on the EQ if the lows aren't quite there, or the sound is boomy.



This one lets you create your own.

While you've been buying "ready made" amps all these years, Lee Jackson has been customizing amplifiers for the hottest guitar players in the world. Now Ampeg brings the talent of Lee Jackson to you . . . even if your last name isn't Vai, Gilbert or Wyld.

Introducing the New VL Tube Series by Ampeg

The first thing you'll notice about these towers of power is the unique ignition key that lets you harness their incredible customized sound.

Featuring an expanded clean channel with gain, level and three bands of EQ, the VL502 dual channel dual reverb amplifier will take your playing to its peeling best.

The overdrive on the VL502 has more gain and tonal variation than any of Lee's previous work.

Two stages of gain with independent controls enable custom tailoring to suit any playing style . . . no additional foot-raddling required.

The equalization section has a five-position mid frequency selector, allowing radically different starting points that can be fine tuned with the



Low, Mid and High
EQ controls

All VL models include a variable power attenuation section that lets you hammer the power tubes and get the warmest amp distortion you've ever heard . . . without splintering your eardrums.

And speaking of tubes, the VL502 comes with American-made 6550

power tubes and will also accept EL 34. Rectification is accomplished with the flick of a switch.

The effects loop is switchable and level selectable to allow the amp to match perfectly . . . even with the most finicky devices.

Your local Ampeg dealer will be happy to set you up for a test drive.



with one of these monsters of sound. And if you take along the entry form below you may even win one of 10 free customized VL502 Ampeg Amplifiers by Lee Jackson . . . or any one of 1,000 other prizes.



1400 Ferguson Ave.
St. Louis, MO 63133

Lee Jackson

AMPEG'S
LEE JACKSON
AMPEG'S
LEE JACKSON
SCRATCH OFF FOR
PRIZE INFORMATION
VL SERIES
See Your Ampeg Dealer
and Enter!

RULES AND REGULATIONS:

1. Limit to one ticket per person, per visit. No purchase necessary.
2. Following a demonstration of any Lee Jackson series amp, each person with a sample ticket will receive a scratch card that will reveal their prize.
3. All sample tickets must be received by Oct. 1, 1991, or while ticket supply lasts.
4. Prizes are non-transferable and no substitutions are permitted.
5. This contest is open to all residents of the U.S. with the exception of employees of St. Louis Music, Cherry Lane Music Co., Inc. and their affiliates and subsidiaries and where prohibited by law. This offer is subject to all Federal, State and Local laws.
6. Winners may pick-up amplifiers in a reasonable amount of time at their dealer. All applicable sales taxes apply and are the responsibility of the winners.

Great Mixers In History

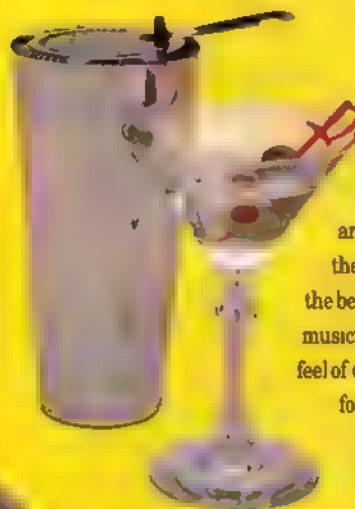


Food Mixer

This mixer takes output blending to the extreme. And talk about bleed over. Plus, no matter how great your mix is, you can only get a mono output. We heard that an unfortunate roadie got his hair caught in one of these mixers. Rumor has it his voice can still be heard whenever the unit is powered up.

Cement Mixer

This mixer's output is known to be somewhat gravelly. What's worse is once you get the settings the way you want, they harden in that position permanently. Well, what did you expect from a mixer whose output can only be improved by dumping water and sand into it? As far as we know, no one has made a flight case for this mixer.



Cocktail Mixer

One of the most sophisticated mixers invented. You can create any mix you want. And the more of these mixers you give the audience, the better you'll sound. However, most musicians and engineers don't like the feel of olives in place of knobs, and after four or five of these you get a whole new definition to the word fader.



The DOD 820 And 1220 Compact Stereo Mixers

Made for today's musician, sound technician and home studio engineer, the DOD 820 and 1220 stereo mixer series provides studio quality sound reproduction with all the important features, while also setting a new standard of compactness.

Available in tabletop and rack-mount configurations.

The 820 and 1220 Series Feature:

EACH CHANNEL

- Line-unbalanced 1/4" inputs
- Mic-balanced XLR inputs (XL and RM models)
- 15 dB cut/boost high and low EQing
- Monitor send
- Effects send
- Panning
- Input gain control
- 60 mm dust shielded fader
- LED overload indicator for mic, line, and EQ stages monitoring

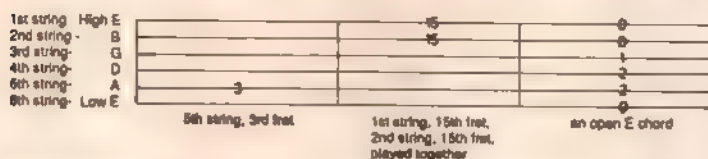
MASTER

- Auxiliary input level — mono/stereo
- Monitor send level
- Effects send level
- Effects return level — mono/stereo
- Phantom power switch (XL and RM models)
- Stereo headphone level
- 60 mm dust shielded left and right faders
- 4-segment left and right LED meters
- Left and right mix buss clip LED indicators
- Main and phantom power LED indicators



TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

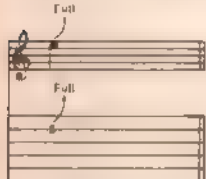


Definitions for Special Guitar Notation

BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret)



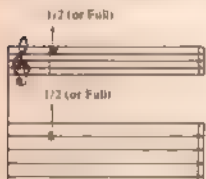
BEND: Strike the note and bend up a whole step (two frets)



BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied only the first note is struck.



PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it



PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



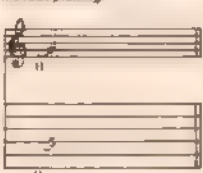
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck



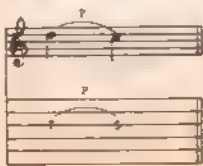
SLIDE: Same as above except the second note is struck



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



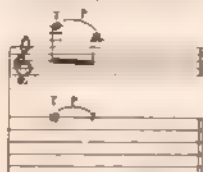
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note



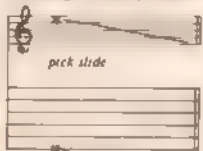
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off



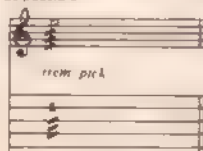
TAPPING: Hammer ("Tap") the fret indicated with the right hand index or middle finger and pull off to the note fretted by the left hand



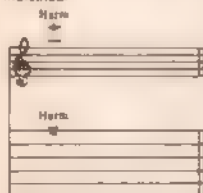
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound



TREMOLO PICKING: The note is picked as rapidly and continuously as possible



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch



PALM MUTING: The note is partially muted by the right hand, right index finger touching the string(s) just before the bridge



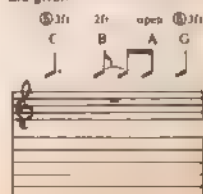
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given



The Original



- AC Battery Powered.
- The classic original **PIGNOSE** has been used by more professionals than any other practice amp in history.

447 E. Gardena Blvd., Gardena, CA 90248
Tel: 213-770-4444 Fax: 213-538-9560

GIBSON J-160E



The first accurate replica of the elusive and much desired Beatles-era electric/acoustic, off-shouldered J-45 style guitar.

MANDOLIN BROTHERS

FREE CATALOG

(718) 981-3226 FAX: (718) 816-4416
629 Forest Avenue, Staten Island, NY 10310

PERFORMANCE NOTES

BY ANDY ALEDORT

GREEN RIVER

This tune opens with a clean tone electric which plays a lick reminiscent of the intro lick to "Suzie Q." Both licks feature the thumb-picked muted low E sounded on each quarter note, with the notes on the higher strings picked with the index and middle fingers. Both licks can also be derived from the E Pentatonic minor scale (E,G,A,B,D); this is also the case with all the in-between licks during the verses, though in the second verse John Fogerty adds the major third, G, referring to the E Mixolydian tonality (E,F,G,A,B,C,D). The electric guitar part is supported by an acoustic rhythm guitar which strums full chords, using quarter- and eighth-note syncopations. At 1:09, another electric guitar enters (Gtr. III), and Gtrs. II and III simultaneously play simple E Pentatonic minor licks in II position, joined by a third electric (Gtr. IV) which enters at 1:17 and plays a two-note melody in XII position. Though each part is simple, an effective web of sound is created between the four guitar parts. The last verse introduces some new licks, and the outro features some great interplay between the three electric guitars.

YOU COULD BE MINE

This new GN'R tune opens with an electric guitar playing muted harmonics on the low E string. At 0:09, this guitar is joined by another electric, and both guitars produce an array of feedback notes from previously sustained notes of an F#m7 triad (E,A,C#). At 0:20, a third electric enters, and all three play virtually the same licks. Gtr. I in II position and Gtrs. II and III in XIV position; from 0:21-0:46, the licks alternate every two bars between F# Pentatonic minor (F#,A,B,C#,E) and E Pentatonic minor (E,G,A,B,D), followed by a four-bar section based on E major (E,F#,G#,A,B,C#,D#), leading into an eight-bar guitar solo section which precedes the first verse. All the licks played in this section are based on F# Pentatonic minor. The verse sections feature two rhythm guitars (both fully notated for the most part) which play similar figures in II position, essentially moving between F#5 and E chord forms. Listen closely to hear the discrepancies between the two parts. The chorus also features two rhythm guitars, one in notes and tab and

the other in slashes. For the bridge, both rhythm guitars are written in slashes, arranged for one guitar. The guitar solo section features a key change to B minor, and Slash plays a very Jimmy Page-y solo, based on B Dorian (B,C#,D,E,F#,G#,A), with very occasional use of the G#. His phrasing is all over the map, but this is one of the coolest things about the solo. Over the outro section (at 5:08), Slash plays simple, melodic solo lines, based on F# Pentatonic minor in XIV position.

THE THREAT

All the guitars in this tune feature the low E string tuned down to D, with the main lick based on D Pentatonic minor (D,F,G,A,C) played in II position, with extensive use of open strings. This lick is usually doubled by the bass, played in the same way, with the E tuned down to D. The verse sections feature relatively sparse, sustains parts, played by two guitars which play different variations of D5, G5, F5 and C5 chords, leading into the pre-chorus, where both guitars are written in notes and tab. The chorus part is played in unison by two guitars, combining D Pentatonic minor licks with root-fifth chords. The guitar solo features a very distorted, mid-range tone affording a wide array of artificial harmonics. These licks are based on D Pentatonic minor, with the inclusion of B, alluding to D Dorian (D,E,F,G,A,B,C), utilizing the 5 (A or G) in bar six, which creates the D Blues scale (D,F,G,G[A],A,C). Notice the deft positional shifts between III and X position, and the brief use of tapping in bar nine. The tremolo picking in bar 11 is reminiscent of Eddie Van Halen. Overall, the execution is very clean and the solo is played with a lot of drive, using a heavy pick attack.

BAD TO THE BONE

This Thorogood tune from '82 is based on Willy Dixon's classic, "Hoochie Coochie Man." There is one guitar tuned to open G (D G,D,G,B,D, low to high), which features a gritty, distorted tone. George's solos combine G major triads (G,B,D) with the use of G Pentatonic minor (G,B,C,D,F), played primarily with a slide; any non-slide fretwork has been indicated in the transcription. The rhythm guitar part behind the sax

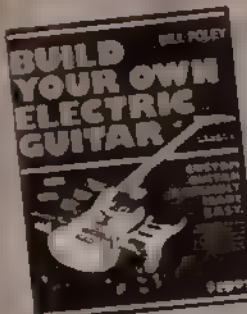
solo, which features a lot of improvisation, is included, leading into the second, more agitated, guitar solo. George's basic approach to slide playing and the use of an open tuning provides a good primer for this style of playing.

JESU, JOY OF MAN'S DESIRING

This composition is originally a choral work, but is so well known and loved that it has been transcribed for a great number of instruments. It is quite challenging to play on the guitar, having very complex counterpoint and quite a bit of awkward fingering, as well as shifts, but it is playable, and well worth the effort. Note that in measure 2 there is an open E, which should be used as an opportunity to shift from seventh to second position smoothly. A similar fingering occurs in measure 40. Also note that in measures 25, 26, 27 and the first beat of 28, the melody is in harmonics. In order to be playable, the trick here was to find a harmonic that was close to the chord, so although the harmonics outline a rather narrow scalar melody, they are played in many positions, some being natural harmonics while others are artificial harmonics.

Robert Phillips

BUILD • UPDATE • RESTORE



THERE'S A BETTER WAY TO WORK ON ELECTRIC GUITARS

AND IT DOESN'T REQUIRE A COLLEGE DEGREE

This book is written exclusively for use with manufacturers assembly ready guitar parts using common hand tools only. No BS required!

INCLUDES:

- AN INTRODUCTION TO GUITAR PARTS
- WORKSPACE AND TOOL RECOMMENDATIONS
- PICKUP CROSS REFERENCE CHART
- EASY TO UNDERSTAND ELECTRONICS
- LOCKING AND NON LOCKING BRIDGE INSTALLATIONS
- GUITAR ASSEMBLY FROM A TO Z



RECOMMENDED BY LEADING GUITAR EXPERTS

Available at leading music stores or mail \$19.95 plus \$3.00 postage & handling.

GVM Publishing 350 S. Grant, Columbus OH 43215

Need Guitar Parts? Everything you need is in our 32 page catalog. Send \$2.00 to: The Guitar Parts Catalog, German Village Music, 350 S. Grant, Columbus, Ohio 43215 (614) 228-8467.

SAVE YOUR COPIES OF

Guitar

These custom-made titled cases and binders are ideal to protect your valuable copies from damage. They're designed to hold a year's issues (may vary with issue sizes), constructed with reinforced board

and covered with durable leather-like material

in maroon, title is hot-stamped in gold. cases are V-notched for easy access, binders have special spring mechanism to hold individual rods which easily snap in.

Cases:	1—\$7.95	3—\$21.95	6—\$38.95
Binders:	1—\$8.95	3—\$27.95	6—\$52.95

GUITAR For The Practicing Musician
Jesse Jones Industries, Dept. GUI
489 East Erie Ave., Philadelphia, PA 19134

Enclosed is \$_____ for _____ Cases _____ Binders.
Add \$1.00 per case/binder for postage & handling. Outside USA \$2.50 per case/binder (US funds only). PA residents add 6% sales tax.

Print Name _____

Address _____

City _____ State _____ Zip _____

No PO Box Numbers Please

CHARGE ORDERS

(Minimum \$15). Am. Ex., Visa,

MC, DC accepted. Send card

name, & Exp. date.

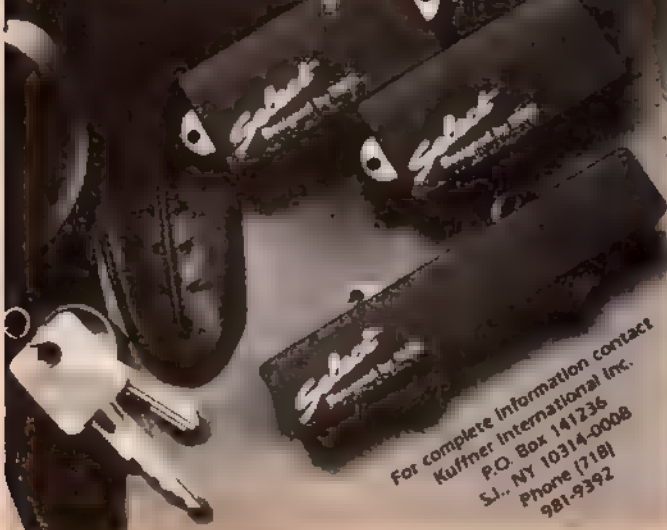
CALL TOLL FREE 7 days, 24

hours 1-800-872-5858

SATISFACTION GUARANTEED

DESIGNED BY EMG

Select
The high impedance power plant
IN TODAY'S
FINEST GUITARS



For complete information contact:
Kuffner International Inc.
P.O. Box 141236
S.J., NY 10314-0008
Phone (718) 981-9392

ROCK INSTRUMENTS? If you didn't buy from me... you're probably singing the blues

Brian Iacon
Rock 'n Rhythm Div.
Mgr./Musical.
"We're musicians helping musicians."



Along with our "hot" prices, we carry a complete selection of brand name guitars, key-boards, pedals, and recording gear. Roland, Postex, Korg, Gibson, Digitech, Ibanez, Boss, Takamine, to name a few. We have it all, consistently low prices and fast delivery.

Call for our **FREE Rock n Rhythm** discount catalog. (219) 272-8266

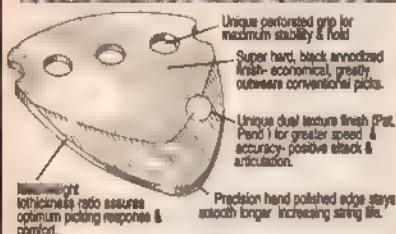
theWOODWIND & theBRASSWIND

Call Toll Free Operators for our toll free number.
19880 State Line Rd.
South Bend, IN 46637

PATENT PENDING

TECKPICK™ ALUMINUM PICKS

The ultimate improvement in Pick Design. The ultimate in Pick Quality.



TeckPick Aluminum Picks™ provide the guitarist the single greatest improvement in technique & sound available, regardless of price. Players report immediate improved dynamic control, a great "feel" & crisp, bite tone not associated with stone or other heavy, rigid picks. The finest pick available, period. After using TeckPick you'll never go back to an ordinary celluloid pick.

\$1.00 each • 8 picks \$5.00 • 14 picks \$10.00

Also available in bright red or blue anodized finish, and highly polished mirror finished aluminum.

Enclose check or M.O. plus \$1.50 S&H to:

TECKPICK
P.O. Box 60443 • Dept. PM
Phoenix, AZ 85082-0443
(602) 269-8544

For more information, plus sample picking exercises by Dave Creamer, Jazz Guitarist & former teacher of Joe Satriani, Jason Becker, Tuck Andress and others. Send SASE plus \$1.00 (info & picking exercises included with all orders).

DEALER INQUIRIES WELCOME

For Those of Us...



Who Can't Afford to Break A String.

Save your strings, your soles, and your sanity. INSTANTLY, with Graph Tech's String Saver Saddles! Using our patented breakthrough in guitar technology, not only will you find it difficult to break a string, you'll get the life of vintage steel saddles and 25% more sustain than brass. Available for most Fender, Gibson, and acoustic style guitars, we guarantee your total satisfaction or your money back. Act now! See your dealer or contact Graph Tech Guitar Labs for a free brochure.

String Saver Saddles

String Saver™

Graph Tech Guitar Labs
P.O. Box 1794 • M2, Point Roberts, WA 98281
Tel: (604) 270-8863 Fax: (604) 879-1133

DON'T PLAY WITHOUT IT!

The Original
SCRATCH PATCH®



AVAILABLE AT DEALERS EVERYWHERE
SCRATCH PATCH, LTD.

1-800-247-1435

BUILT FOR POSITIVE SPEED!

Stubby & Big Stubby

Introducing Big Stubby – the larger version of the ever popular Stubby jazz pick. These picks, made of durable Lexan®, are designed with smooth contoured edges providing an extremely positive attack for super fast licks.

Both Stubby and Big Stubby picks have embossed gripping areas and are available in 3 gauges – 1.0mm, 2.0mm and 3.0mm.

Try one soon for record-breaking riffs!

Available at music dealers or write:

Jim Dunlop USA

Dunlop Mfg., Inc. • P.O. Box 846 • Benicia, CA 94510 • U.S.A.

WE'RE LOOKING FOR A FEW GOOD MEN.



DEDICATED PLAYERS. MEN AND WOMEN WHO WANT TO LEARN AT MUSIC TECH OF MINNEAPOLIS OUR STUDENTS WORK HARD. VERY HARD. WE SERVE UP TOUGH, ONE AND TWO YEAR PROGRAMS FOR GUITAR, BASS, DRUMS AND KEYBOARD. PROGRAMS DESIGNED TO PUSH STUDENTS TO THEIR ULTIMATE ABILITY. WE BELIEVE IN ONE-ON-ONE. OUR INSTRUCTORS SPEND EXTENSIVE TIME WITH EVERY STUDENT. MUSIC TECH. CALL US AT (612) 336-0075. IF YOU THINK YOU'RE READY. **MUSIC TECH OF MINNEAPOLIS** WE'RE ACCREDITED BY THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC



By Robert Phillips

Ex. 1
capo 7th fret



Ex. 2



BACH'S USE OF COUNTERPOINT

A great deal of the music played on the classical guitar is actually transcribed from other instruments. While the transcriptions that most easily lend themselves to the guitar are from violin, cello, or, less frequently, piano, music originally conceived for larger forces than these can occasionally be adapted to the guitar. Such a work is J.S. Bach's "Jesu, Joy of Man's Desiring."

One of Bach's best known and best loved works, "Jesu" has been played by many musicians in many styles, from Leo Kottke's arrangement, to an instrumental rock version that was actually on the commercial rock charts sometime in the mid-'70s, as well as Christopher Parkening's classical guitar version as transcribed by Rick Foster.

In its original form, "Jesu" was a chorale, which is a section of a larger work called a *Cantata*. The *Cantata* was a large work for vocal soloists, mixed chorus and orchestra, alternating vocal solos, duos, trios and quartets with sections for the full chorus, called chorales. "Jesu, Joy of Man's Desiring" is from *Cantata* No. 147. There are approximately 200 cantatas by Bach known today, although he probably actually

wrote more like 300.

The most obvious characteristic of Bach's music is its extensive and complex use of *counterpoint*, the practice of creating harmony by the juxtaposition of two or more individual melodies, which are designed to interlock while retaining their individual identities. A good example of how one guitar can play *contrapuntal* music is the intro to George Harrison's "Here Comes the Sun." In Ex. 1, I've written out the first four bars of the intro. If you play the intro correctly you should be able to hear the different voices interacting, but it takes a well trained eye to pick out the counterpoint in the notation, an ability which can greatly facilitate learning how to play a piece. If you try Ex.2, you'll see that I've pared down the harmony to reveal the important contrapuntal material, using upstems and downstems on the notes, to help differentiate between the voices.

In my transcription of "Jesu," which appears in full this month, I've included note stems pointing in the same manner as in Ex.2, in order to make the counterpoint clear. This is common practice in classical guitar music. You might also try playing only the notes that point up first, and then only the ones pointing down, as a way of helping you to understand the music. If you don't read music, it might be an interesting challenge to see if you can match up the notes to their corresponding tablature numbers. ➡

Figure out Solos

All by your lonesome!



The only recorder available with this unique combination of features:

Two Speeds

Half speed will magnify those "fast licks" to help you figure them out. Switch back and forth from normal speed to half speed.

Pitch Control

Lets you fine tune the speed of any tape so it will be in tune with your instrument.

Quick Review

Permits you to repeat a phrase with only a single touch of the rewind button.

Battery or AC Operation
Built in Microphone and Speaker
RCA Type Line Jacks (IN and OUT)

Info/Price **800-543-6125**
Workshop Records Inc. Box 49507 Austin, TX 78765

As Recorded by Leo Kottke
 (From the album 6 AND 12-STRING GUITAR/Tacoma Records) *Music by Johann Sebastian Bach*

AS Recorded by Leo Kottke
(From the album 6 AND 12-STRING GUITAR/Tacoma Records)

Music by Johann Sebastian Bach

$$\textcircled{6} = \mathbb{D}$$

38 GUITAR, OCTOBER 1991

3 3 3 Harm. Harm. Harm. A.H. Harm. A.H. Harm.

Harm. 3 3 3 3 3 V 3 3 BV 3

BXI 3 BV 3 3 3 3 3 3 3 3 3

3 BV 3 3 BII V 3

YOU COULD BE MINE

As Recorded by Guns N' Roses
(From the album USE YOUR ILLUSION II / Geffen Records)

Words and Music by Izzy Stradlin
and W. Axl Rose

Tablature Explanation page 33

Tune down 1/2 step:
 ② = E♭ ③ = G♭
 ④ = A♭ ⑤ = B♭
 ⑥ = D♭ ⑦ = E♭

F#5 **F5** **E5** **A5** **B5** **C#5** **G5** **A** **D** **G** **D5**
B **C#** **D#** **A5(type 2)** **B5(type 2)** **F#5(type 2)** **E5(type 2)**

Uptempo Rock ♩ = 152

Intro Gtr. I N.C. Harm. Gtr. II

mf P.M. don't pick

Harm.

p *mp*

Gtr. I

vol. off *mf*

Fdbk. (8va)

Fdbk. Fdbk. (8va) (8va)

Fdbk. (8va)

Fdbk.

Fdbk. Fdbk.

Fdbk.

Fdbk. (8va)

Fdbk. (8va)

Fdbk. (8va)

Fdbk.

Fdbk.

Fdbk.

Fdbk. pitch: E

Fdbk. pitch: G#

The image displays a page of guitar sheet music, likely for an electric guitar, featuring three staves labeled Gtr. III, Gtr. II, and Gtr. I. The music is written in E major (three sharps) and 4/4 time. The notation includes various guitar-specific techniques and symbols:

- Gtr. III:** Features a "Riff A" section with a "Full" pickup position and a "f" (forte) dynamic marking. The notation includes a "w wah wah" instruction and a "Full P" marking.
- Gtr. II:** Features a "Riff A1" section with a "P" (pickup) marking and a "sl" (slide) instruction. The notation includes a "P" marking and a "sl" instruction.
- Gtr. I:** Features a "Riff A2" section with a "P" (pickup) marking and a "pick slide" instruction. The notation includes a "P" marking and a "pick slide" instruction.

The sheet music includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*). It also includes specific fret numbers (e.g., 10, 14, 12) and pickup positions (e.g., *P*, *Full*). The notation is written in a standard musical staff format with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

The sheet music consists of six systems, each with a musical staff and a fretboard diagram. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as slurs, accents, and dynamic markings like 'P' (piano) and 'Full'. The fretboard diagrams show the fret numbers and fingerings for each note, with some notes circled to indicate specific frets. The music is written for a single guitar, and the fretboard diagrams are positioned directly below the corresponding musical staves.

1/4 P sl (end Riff A)

1/4 1/2 1/4 1/2 1/4 1/2 1/4 sl

1/4 P 1/4 1/2 1/4 1/2 1/4 1/2 1/4 sl

1/4 P 1/4 1/2 1/4 1/2 1/4 1/2 1/4 sl

1/2 P (end Riff A2)

PM 1/2 P sl

E Esus4 Full A5 B5 A5 B5 A5 F#5 E5

sl sl sl sl sl sl Full

sl sl sl sl sl Full

P.M.

P.M.

P.M.

A5 B5 A5 B5 A5 F#5 E5 F#5
2nd time w/Fill 2
1st, 2nd Verses

1. I'm a cold heart-break-er, fit ta burn, and I'll rip your heart in two,
2. See additional lyrics

(Gtr. III out)

Full

Gtr. IV tacet 2nd time

(end Rhy. Fig. 1) Gtr. II

P.M. P.M.-4 P.M. P.M.-4 P.M. P.M.-4 P.M.

F5 E5 P.M.

Open

4fr F# P.M.

and I'll leave you ly - in' on the bed.

P.M. P.M.-4 P.M.-4 P.M.

Fill 2 1/4 1/4 1/4

(w/echo repeat)

F#5 A5 B5 A5 B5 A5 F#5 E5 F#5 A B A B A F#5 E5

Well, I'll be out the door... be - fore ya wake... It's

Gr. I

P.M. P.M. - - - 4

F#5 A B A B A F#5 E5 E

nuth - in' new ta you, 'cause I think we've

sl. sl.

P.M.

A B A B A N.C. F#5 A5 B5 A5 B5 A5 N.C.

seen that mov - is too. Ow! 'Cause

(cont. in slashes)

P.M. 1/4 1/2 P.M. P.M.

Gtr. 1 Chorus
Rhy. A5
Fig. 2A

B5 F#5

you could be mine, but you're

Rhy. Fig. 2
Gtr. 11

let ring- let ring- let ring-

A5 B5 F#5 Open

way out of line. With your

let ring- let ring- P.M.

A5 B5

bitch slapped rap - pin' and your co - came tongue, — you get

let ring — let ring —

w/Fill 1 F#5 (end Rhy. Fig. 2A) A5

nuth in' done. I said, you

(end Rhy. Fig. 2)

let ring —

1. B5 F#5 A5 B5 A5 B5 A5 F#5 B5

could be mine. Owl! (Wow!)

Gtrs. I & II

The main musical score is written for guitar in E major (indicated by two sharps on the treble clef). It consists of several systems of staves. The first system includes a treble staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody and includes a 'let ring' instruction with a wavy line. The third system includes a 'w/Fill 1' instruction and a 'P.M.' (palm mute) marking. The fourth system includes an '(end Rhy. Fig. 2A)' instruction. The fifth system includes a 'let ring' instruction. The sixth system includes a '1.' marking and a series of chords: B5, F#5, A5, B5, A5, B5, A5, F#5, B5. The seventh system includes the lyrics 'could be mine. Owl! (Wow!)' and a 'Gtrs. I & II' instruction. The eighth system includes a 'Gtrs. I & II' instruction and a 'let ring' instruction.

Fill 1

sl.

sl.

The diagram shows a guitar fretboard with a fill sequence. The sequence starts on the 14th fret of the high E string, moves to the 15th fret of the high E string, then to the 16th fret of the high E string, and finally to the 17th fret of the high E string. The sequence is marked with 'sl.' (slide) and 'F#5' (F#5 chord). The fretboard is shown with the 14th, 15th, 16th, and 17th frets labeled.

w/Rhy. Fig. 1

Gtr. II F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5 F#5

Fdbk. (15ma)

Fdbk. (15ma)

Fdbk.

Fdbk.

Fdbk pitches: F

A5 B5 A5 B5 A5 F#5 E5 F#5

A5 B5 A5 B5 A5 F#5 E5

Full

P

1/2

1/2

1/2

P

Full

Now

Full

P

1/2

1/2

1/2

P

Full

(67) 14 17 14 17 (17) 17 14 17 14 18 (18) (18) (18) 14 17 14 18

[2] B5 C#5

N.C.

Interlude w/Riffs A, A1, & A2 N.C.

could be mine!

Gtr. III

P.M.: -1 (w/wah)

sl.

Full P

Gtr. II

sl.

1/4

1/4

Gtr. I

Fdbk. (8va)

1/4

1/4

Fdbk.

Fdbk pitch B

You could be mine...

You could be mine... (Whispered.) Sh - sh - sh - sh - sh. You could be mine...

You could be mine... Sh - sh - sh - sh. You could be mine... mine, mine, mine!

Bridge
Rhy. Fig. 3
G5

(Gtrs. I & II)

F#5 G5 A D A

(end Rhy Fig. 3)
G5 w/Rhy. Fig. 3
P.M.

Ooh, you've gone... sketch-in' too man-y times... Woo...

F#5 G5 A5 D A G5

... why don't you give it a rest. Why...

F#5 G5 A B5 G

Open

... must you find

F#5 D5 A5 B5

Rhy Fig. 4 Guitar solo

an - oth - er rea - son to cry?

Gtr. III

1/4 1/2 1/4 1/2 P

let ring---4

Musical score for "The Rite of Spring" by Igor Stravinsky. The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody begins with a quarter note (1/4) and a half note (1/2), followed by a series of eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *sl.* (sforzando). Above the staff, there are labels for chords: D5, A5, and B5. The score is divided into measures by vertical bar lines.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a piano part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *sf* (sforzando). There are also annotations in red ink, including "D5", "A5", "B5", "w/Rhy. Fig. 4", "A H (15ma)", "Full", "1 1/2", "P", "1/2", "7", "10", "9", "7", "A H mitch D5", and "7 (7) (7)". The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented on two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 17. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, with fingerings indicated by numbers 1-4. Performance instructions such as 'P' (piano), 'H' (half note), 'P P' (piano piano), 'A5' (accidental), 'B5' (accidental), 'sl' (slide), 'Full' (full note), and '8va' (octave) are used throughout. The score is divided into measures by vertical bar lines, with measure numbers 3, 10, 11, 14, and 17 clearly marked.

While you're break-in' down my back an' I been rack-in' out my brain, — it don't (Gtr lil out)

Gtr. I D^v

mat-ter how we make it 'cause it al - ways ends the same. You can push it for more mile - age but your

Gtr. II

Harm.

$\frac{1}{2}$

Harm.

$\frac{1}{2}$

*Bend neck.

$C\sharp$ D^v $C\sharp$

flaps r' wear-in' thin and I___ could sleep on it till morn-in', but this night-mare nev - er ends, don't for -

B $C\sharp$ Gtr. II D^v

get to call my law - yers with ri - dic - u - lous de-mands an' you can take the pit - y so far, but it's

Gtr. I

Harm. (8va)

Harm.

$C\sharp$ (Both gtrs.) B $C\sharp$

more than I___ can stand, 'cause this couch-trip's get-tin' old - er, tell me how long has it been, 'cause

$\frac{1}{2}$

$\frac{1}{2}$

(7)

*Bend neck.

A5 B5 A5 B5 A5 F#5 E5 F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5
 Oh, _____ you could be mine _____ (Ya could be mine.) _____ Ow, _____ you could be mine _____
 8va Full Full Full Full Full Full loco
 Full Full Full Full Full Full
 (17) 14 17 14 14 17 14 14 17 14 14 17 (17) 14 17 14 14
 F#5 A5 B5 A5 B5 A5 F#5 E5 F#5 sl.
 (Ya could be mine) _____ You could be mine _____
 Full 1/2 1/2 1/2 sl. 1/2 sl. H H
 Full 1/2 1/2 1/2 sl. 1/2 sl. H H
 17 14 17 14 10 14 10 10 (10) 14 10 14 12 14 12 14 14 (14) 1 2 3
 sl. sl. H H
 yeah!

Additional Lyrics

2. Now, holidays come, and then they go,
 It's nothing new today,
 Collect another memory.
 When I come home late at night,
 Don't ask me where I've been.
 Just count your stars I'm home again. (To Chorus)

BASS LINE FOR YOU COULD BE MINE

As Recorded by Guns N' Roses
(From the album USE YOUR ILLUSION II / Geffen Records)

Words and Music by Izzy Stradlin
and W. Axl Rose

Moderately Uptempo Rock ♩ = 152

Intro

5

N.C.(F♯m)

N.C.(F♯m7)

(Em7)

(F♯m7)

(Em7)

(F♯m7)

(Em7)

(F♯m7)

D

R

P

(Em7) *sl.* *sl.* *sl.* E5

F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5

F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5 A5 B5 A5 B5 A5 F#5 E5 *sl.* *sl.* (6)

1st Verse
F#5 A5 B5 A5 B5 A5 F#5 E5

.. cold heart - break - er, built to burn (etc.)

E5

F#5 A5 B5 A5 B5 A5 F#5 E5 F#5

E5

Chorus
A5

F#5 A5 B5 A5 B5 A5 F#5

...you could be

mine, (etc.)

3rd time to Coda

F#5 A5 B5

F#5 A5 B5 A5 B5 A5 F#5 E5 F#5 E5 F#5 E5 F#5

A5 B5 A5 B5 A5 F#5 E5 F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5

sl. (e)

sl. (e)

2 A5 B5 C#5

Interlude N.C (F#m7) (Em7) 1.2.3

4. Bridge G5 F#5 G5 A D A

G5 F#5 G5 A D A

G5 F#5 G5 B5

A5 G5 F#5 D5 A5 B5 Guitar solo

D5 A5 B5 D5 A5

D5 A5 B5 D5 A5 B5
 (5) 5 5 5 5 5 0 2 (2) 2 2 0 0 2 0 0 2 (2) 2 5 5 0 2 (2) 2 2 0 2 0 1 2

D5 A5 B5 D5 A5
 (2) 2 2 4 5 5 5 0 2 (2) 2 0 1 2 2 0 1 2 2 2 2 0 5 5 5 5 (5) 5 5 5 5 7 5 7

D5 B5 B5
 (7) 5 7 5 5 3 2 (2) 2 2 0 1 2 0 1 2 (2) 2 2 2 2 0 2 2 2 2 2 0

C#5 D5 C#5 B5
 4 4 4 4 4 4 0 5 5 5 5 5 5 5 5 5 5 5 5 5 2 2 2 2 2 2 0

C#5 D5 C#5 B5
 4 4 4 4 4 4 0 5 5 5 5 5 5 5 5 5 5 5 5 5 4 2 0 2 0 2 0 2 0

C#5 D5 C#5
 4 2 3 4 2 3 4 2 3 4 0 5 3 4 5 3 4 5 3 4 5 3 4 5 5 4 5 4

B5 C#5 D5 *sl.* *sl.* *D.S. al Coda*
 2 0 2 0 2 0 2 0 4 2 4 2 4 2 4 0 5 5 5 5 12 *sl.* 9 12 12 12 12 12 11

Coda

A5 B5 A5 B5

Outro

A5 B5 A5 B5 A5 F#5 E5 F#5

A5 B5 A5 B5 A5 F#5 E5 F#5

A5 B5 A5 B5 A5 F#5 E5 F#5

sl. sl.

F#5 A5 B5 A5 B5 A5 F#5 E5 F#5

A5 B5 A5 B5 A5 F#5 E5 F#5

A5 B5 A5 B5 A5 F#5 E5 F#5

Free time

F#5 A5 B5 A5 B5 A5 F#5 E5 F#5

Send Your Amp Questions To:
Amp Questions
P.O. Box 1490, Port Chester, NY 10573

Question: My Fender Twin Reverb fell on its back. Although the amp survived, three of the power tubes had their guide pins broken off. Can I still use them?—Tom Rupinski/Newark, NJ

Answer: Provided the glass case of the vacuum tube has not been damaged, it should be OK. The guide pins on the phenolic base assembly are there to properly align the tube's pins into their corresponding locations in the socket as well as add to mounting stability. I recommend using an adhesive to reposition the guide pins into their correct position. Inserting a tube incorrectly into a tube socket can produce serious damage to the internal circuitry, as well as the tube itself. A super-glue adhesive along with its accelerator should be used. Apply a small amount of the accelerator to both the tube base and the guide pin. Next, a small amount of glue on the guide pin should hold nicely. Bonding should be instantaneous.

Question: Would a two-speaker amp rated at 300 watts supply 300 watts to

each speaker, or 150 to each?—Patrick Gallagher/Cheektowaga, NY

Answer: The output rating of an amplifier is dependent on the load, or speakers. In turn, the two speakers are seen by the amp as a single load whose total impedance (value in ohms) is determined by the type of connection, series or parallel. For example, in a parallel connection, the total impedance (the symbol for impedance is Z) is given by the equation

$$Z(\text{total}) = \frac{Z(1) \times Z(2)}{Z(1) + Z(2)}$$

If each speaker is rated at 8 ohms, then the total load impedance would be $8 \times 8 / 8 + 8 = 64 / 16 = 4$ ohms. In series connection, the equation is:

$$Z(\text{total}) = Z(1) + Z(2) = 8 + 8 = 16 \text{ ohms}$$

The power handling capacity of the individual speakers determines the total power that can be safely delivered to the total load. Two 8 ohm 150 watt speakers in parallel connection can safely handle 300 watts at 4 ohms. It is always safe to use speakers rated at a higher power handling capacity than the amp can deliver, just to make sure that

the impedances match the amplifier's requirement for maximum power distribution.

Question: Can you explain how a spring reverb works? I still prefer their sound to digital reverbs.—A. H./Hartford, CT

Answer: A spring reverb unit basically uses long metal springs as delay lines. First, the audio signal is amplified at some point within the preamp section, and brought down to the proper impedance. This is necessary, since typical spring reverb units have very low input impedances. In a tube amp, the reverb coupling is accomplished by employing a matching transformer. Once the signal is fed through the spring unit, the audio current takes a considerable amount of time to travel back to the recovery portion of the reverb circuitry. This is what produces the perceived delay, or "echo." The original signal must be mixed in with the delayed signal, and this is accomplished via a mixed stage and controlled by the reverb potentiometer. Modern amps utilize solid state reverb driver and recovery stages in place of vacuum tube circuitry. This not only eliminates the need for the matching transformer, but is also quieter and cleaner.

NEW VIDEOS!

WORKOUT! New patterns and exercises on all of today's techniques: FINGER STYLE - Stanley, Jaco and speed metal patterns. SLAPPING Assorted keys, feels, 16th notes. "double thumping" CHORDS Construction strummed, classical arpeggiation. HARMONICS Natural, false melodies, arpeggios, chords. TAPPING Ultra speed 16th's, Billy and Stuart approaches. PRACTICING Effective tips in and out of the car. Plus theory, neck familiarization and more. Guest appearance & super tapping pattern by Wally Voss (Malmsteen, MacAlpine). Intermediate - Advanced (75 minutes).



SLAP-HAPPY! Exercises and patterns including tapping, harmonics, and chords, all integrated into slap style. Hyper-speed 16th note triplets. Intermediate - Advanced (70 minutes). "On-screen Tab & Booklet Included"

LEVEL-1 Still a best seller, for novice players, giving strong introduction to scales, L1 and R1 hand exercises, theory, fret board familiarization, finger style, slapping, tapping, harmonics and chords. (60 minutes) *Guitar School* "By far the best bass video we've ever seen." "Booklet included"

RANDY COVEN - ULTIMATE LEAD BASS (Hot Licks Prod.) Modes, theory, tapping, soloing concepts (60 minutes)

WILL LEE "Beaver is a truly gifted player and teacher. I bought the entire series."

DAVE LARUE "For me these tapes are a great source of new ideas."

"Beaver Fellon uses Carvin basses and amps, GHS Strings, Hipshot, Klein-Axe, Seymour Duncan pickups, Kahler The Guitar Glove, Ultracase, ART effects, Silver Eagle straps."

SUPERCHOPS 4 BASS

VIDEOS ☐ Slap Happy! ☐ Workout! ☐ Level 1 \$49.95 / one \$89.95 / two \$119.95 / all 3
☐ Randy Coven - Ultimate Lead Bass \$49.95 VHS ☐ PAL ☐ \$3 S&H (\$6 foreign) each.
AUDIO \$15 / tape \$58 / 5 tapes \$100 / 10 tapes \$175 / entire course 2 tape min. order \$1 S&H (\$2 foreign) per tape

☐ PRIMER 18 HOT SOLOS (including GP Solo's solo) displaying all techniques (30 min.) \$14.95
☐ #1 Slap Style (Beginner) ☐ #2 Slap Style (Inter/Adv) ☐ #3A Slap Style (Adv/Pro) ☐ #4A Slap Style (Adv/Pro)
☐ #3 Fingers (Beginner) ☐ #4 Fingers (Inter/Adv) ☐ #5A Fingers (Adv/Pro) ☐ #6A Fingers (Adv/Pro)
☐ #7 Tapping (Beginner) ☐ #8 Tapping (Inter/Adv) ☐ #9A Tapping (Adv/Pro) ☐ #10A Tapping (Adv/Pro)
☐ #7 Harmonics (Beginner) ☐ #8A Harmonics (Inter/Adv) ☐ #9A Harmonics (Adv/Pro) ☐ #10A Harmonics (Adv/Pro)
☐ #8A Chords (Adv/Pro) ☐ #9A Chords (Inter/Adv) ☐ #10A Chords (Adv/Pro) ☐ #11 Theory (Inter/Adv)
☐ #12 Rock/Pop Patterns (Beginner) ☐ #13 Rock/Pop Patterns (Inter/Adv)

Send to: SUPERCHOPS 4
BASS - P.O. Box 22903, St.
Joseph, MO 64502-0903
Allow 2-4 weeks delivery.
CA Residents add 6% sales
tax. Foreign orders in US
dollars only.

Enclosed is ☐ Check ☐ Money Order ☐ VISA ☐ MasterCard • Dealer Inquiries (812) 233-2277

Name

Address City/State/Zip

Card # Exp. Date

Signature Telephone #

COD & CHARGE ORDERLINE 1-800-545-8813

The Best Parts of Guitar Playing Come from Warmoth



Made in the U.S.A.

For your copy of the most comprehensive catalog of premium quality guitar parts & hardware (in gold, chrome or black), send \$2.00 to:



Warmoth
Guitar Products Inc.

6424A 112th St. E., Puyallup, WA 98373 • (206) 845-0403

GUITAR QUESTIONS

Send Your Guitar Questions To
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

Question: What are the advantages and disadvantages of having bass frets installed on my Strat?—Steven Pen/Blytheville, AR

Answer: The only objective thing to be said for big frets is that they wear longer than little frets. All other points that can be brought up in favor or against big frets are largely matters of taste and opinion. Big frets let your fingers get in under the strings, greatly facilitating string bending, especially at lower actions. Some players bend just fine with smaller frets and don't feel that larger frets make much difference. On the down side, some players find that big frets cause intonation problems, particularly when playing chords. Another complaint about large frets is that they interfere with smooth position changes on the fretboard. To find out your own preference, do some playing on a guitar, as similar to your own as possible, that has high frets.

Question: What is the best way to apply magazine pictures to the surface of a

guitar?—Mutung DeBerno/Diamond Bar, CA

Answer: Use lacquer sanding sealer of a type compatible with the lacquer you will be spraying. A thick mix will glue paper down without interfering with the lacquer's adhesion. Test samples of the same paper as you will be using on a wood scrap first to see if colors bleed or the image on the reverse side shows through. If the other side is visible sometimes using a black background coat of lacquer can solve the problem. If you just want to glue them temporarily over the existing finish, use any white wood glue, such as Elmers. Use it very sparingly to make future removal easier. It will not grab into most lacquers, and can be removed easily with a damp cloth.

Question: How will adjusting the truss rod of my guitar affect its string tension?—Robert Cuatt/Hampton, VA

Answer: Tightening the rod should increase the string tension while loosening the rod should decrease the tension. In order to properly adjust the rod, the strings should be re-tuned to pitch each time the rod is turned in order to maintain the correct tension during adjustment. The purpose of the rod is to help counter the effects of string tension on the neck. The adjustment can only be

checked when the strings are in tune. Furthermore, the adjustment can only be checked when the guitar is held in actual playing position, as necks are flexible and gravity will pull them out of adjustment, especially when laying flat in a guitar workbench.

Question: When I close my guitar case, it presses on my tremolo bridge, causing the strings to go sharp. Is this bad for my guitar, and if so, what can I do about it?—Chris Taylor/Georgetown, SC

Answer: While it is not really bad for a guitar to have a slight amount of extra tension put on it by the case pressing on the T-bar of the bridge, you would be better off positioning the bar so the case makes the guitar go flat rather than sharp, relaxing the tension rather than increasing it. If that is not possible, you would be better off removing the bar before closing the case. If that is also impossible, then you will have to live with a little extra tension on the neck, but I doubt that it will cause any serious problems.

If the bridge itself is being pressed on, the case may be too small or shallow for your guitar. Depending on how much extra tension is applied and what gauge strings you have on, it may not be worse than using the next heavier gauge of strings.



Authorized exact note-for-note transcriptions in notes and tab of all the songs on Trixter's debut release. Complete with plenty of photos of the band! Includes the songs Give It To Me Good, One In A Million, and ten more. Over 100 pages of pure playing enjoyment! Order your copy today!

To order call toll free:

1-800-637-2852

M-Th 9 a.m. - 8 p.m.

Fr 9 a.m. - 5 p.m.

or write to:

MUSIC DISPATCH

P.O. Box 13920
Milwaukee, WI 53213

Use order code GPM72 when calling.

Please send me _____ copies of Trixter, order #00694767,
at \$17.95 each.

MUSIC DISPATCH

P.O. Box 13920
Milwaukee, WI 53213

SUB-TOTAL

TAX

WI residents add 5% sales tax

Milw. Co. residents add 5.5%

MN residents add 6% sales tax

SHIPPING & HANDLING \$2.50

TOTAL \$

☐ Check/Money Order Enclosed (Payable to Music Dispatch)

Charge to my: ☐ Visa ☐ MC ☐ Amer. Exp. ☐ Discover

Account No. _____ Exp. Date _____

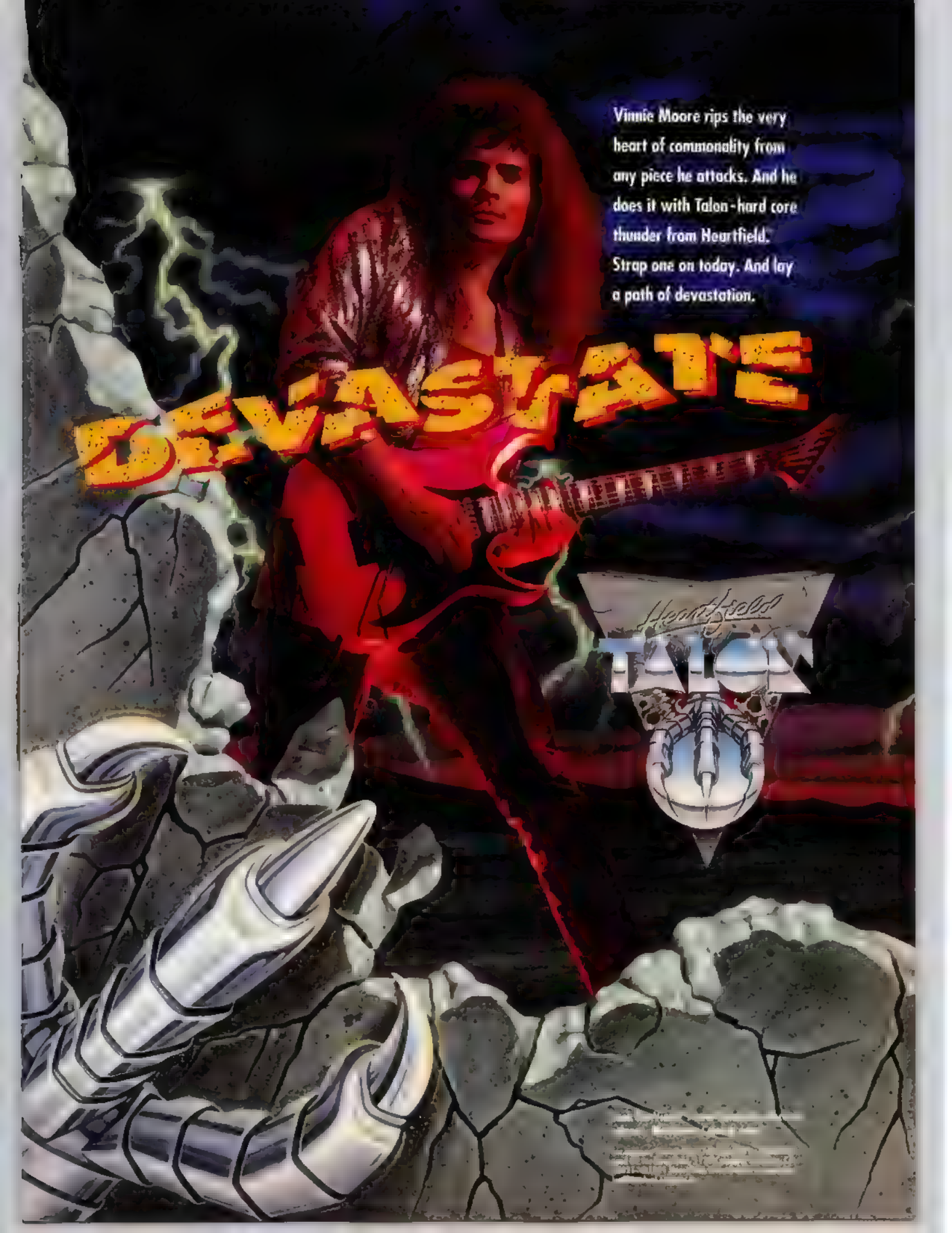
Signature _____

Ship To: Name _____

Address _____

City _____ State _____ Zip _____

GPM72



Vinnie Moore rips the very heart of commonality from any piece he attacks. And he does it with Talon-hard core thunder from Heartfield. Strap one on today. And lay a path of devastation.

DEVASTATION

Heartfield
TALON

We bet YOU will also hear in Perfect Pitch!

And we'll even make this guarantee...

***Perfect Pitch can
be yours once you
learn how to listen!***

TRY THIS:

Ask a friend to play a tone for you.
Now, without looking, *can you name it?*
No luck?

Have your friend play a chord. Listen.
Is it E major...D major...F# major?
Still stumped?

Don't worry! *Most* musicians are
surprised to discover that they actually
have little or no pitch recognition.

Yet with just a few ear-opening
instructions, we bet *you* will begin
to name tones and chords by ear—
regardless of your current ability—and
we can prove it!

Why YOU need Perfect Pitch

Your ear is *everything* to your music!

Even with years of music lessons and
the finest instrument, your success and
enjoyment depend *most* on *your ability
to hear*.

Why? Because music is a *hearing* art.
Whether you play by ear, improvise, sight-
read, compose, arrange, perform, or
just enjoy listening, your skills are
ROOTED in your command of the
musical language—your ability to hear
and evaluate *itches*.

Perfect Pitch is the *only* hearing tool
that gives you complete mastery of all
tones and chords, with the ability to:

- Copy chords straight off the radio
- Find desired tones *by ear*—instead of
searching by hand
- Hear sheet music mentally—in correct
pitch
- Sing any pitch *directly from memory*
- Identify keys of songs *by ear alone*
- And much more!

Perfect Pitch *maxi-
mizes* your ear so your
creativity can soar. Your
performance automati-
cally improves, your
confidence grows,
and every song
you play takes
on a whole new
dimension of
richness and
enjoyment.

Shattering the Myths

Most of us
have been
taught that only
a chosen few
are *born* with
Perfect Pitch
(like Bach or
Mozart).

Not true.

Ground breaking
research at two
leading universities
has shown that you
CAN gain Perfect Pitch—
*by using David L. Burge's
simple Perfect Pitch method
[see footnote].*

Burge's #1 best-selling **Perfect
Pitch® SuperCourse** has already
helped thousands of musicians in over
60 countries: band and symphony
members, pop artists, rock stars, jazz
players, amateurs and professionals.

People like *you*.

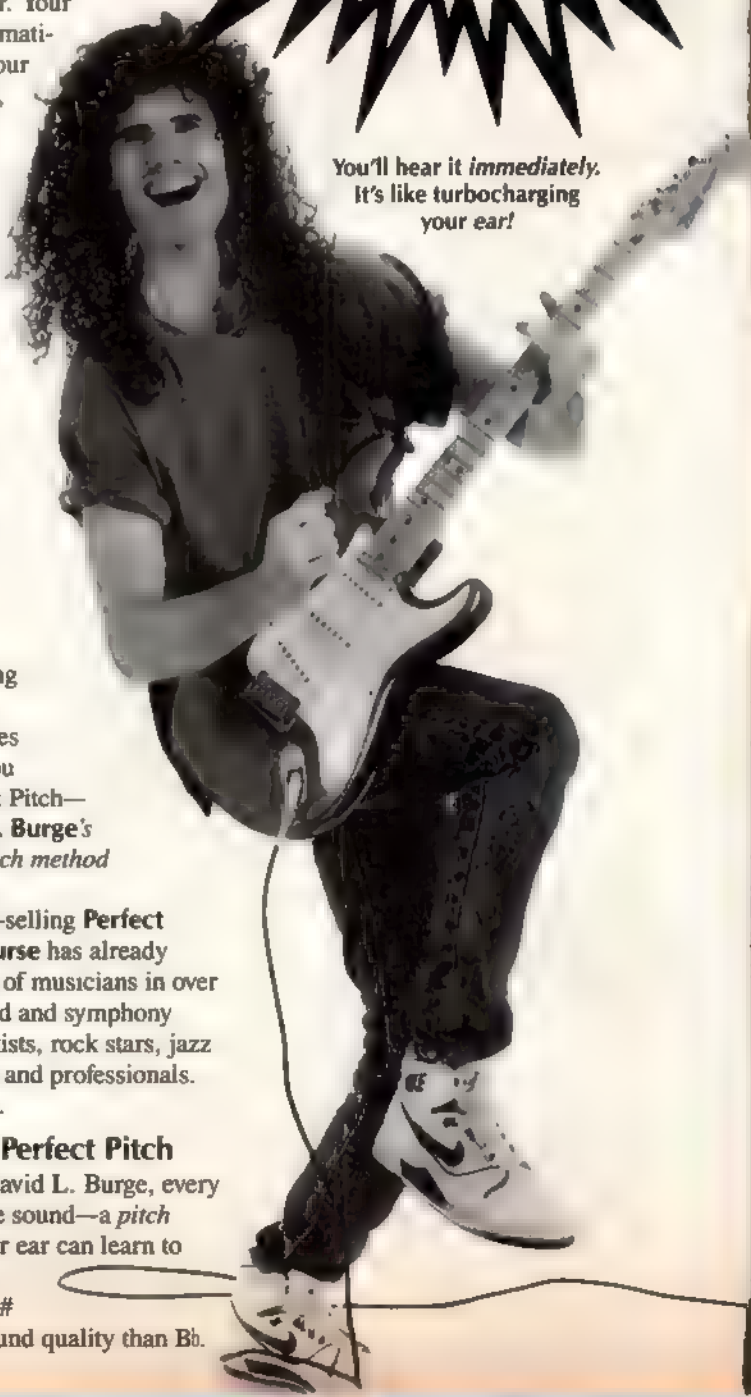
The Secret to Perfect Pitch

According to David L. Burge, every
pitch has a unique sound—a *pitch
color*—which your ear can learn to
recognize.

For example, F#
has a different sound quality than Bb.

The ONLY
**PROVEN
METHOD**
for gaining the
classic ability of
Perfect Pitch!

You'll hear it *immediately*.
It's like turbocharging
your ear!



Once your ear learns to hear these pitch colors, you *automatically* know the tones and chords that are playing.

This is Perfect Pitch!

Perfect Pitch does *not* mean that you associate *visual* colors to tones (like red to F#). Instead, you learn to hear the distinct *sound quality* of each pitch.

Join thousands who have gained serious benefits with the Perfect Pitch® SuperCourse™

- "It is wonderful. I can truly hear the differences in the color of the tones." *D. Pennix*
- "In three short weeks I've noticed a vast difference in my listening skills." *T. Elliott*
- "I can now hear and identify tones and keys just by hearing them. I can also recall and sing individual tones at will. When I hear music now it has much more definition, form and substance than before. I don't just passively listen to music anymore, but actively listen to detail." *M. Urlik*
- "I heard the differences on the initial playing, which did in fact surprise me. I think it is a breakthrough in all music." *J. Hatton*
- "It's like hearing in a whole new dimension." *L. Stumb*
- "Although I was at first skeptical, I am now awed." *R. Hicks*
- "I wish I could have had this 30 years ago!" *R. Brown*
- "A very necessary thing for someone who wants to become a pro." *R. Hicks*
- "This is absolutely what I have been searching for." *D. Ferry*
- "Learn it or be left behind." *P. Schneider...*

It's easy and fun—and you don't even have to read music!

Here's the Bet:

Order your own Perfect Pitch® SuperCourse and listen to the first two tapes.

We bet you will *immediately* hear the Perfect Pitch colors that David starts you on.

If you don't, we lose. Simply return your Course for a *full refund*—and keep the *valuable bonus cassette* we'll send *FREE* with your order.

Your bonus cassette introduces **Relative Pitch**—the ability to discern pitch *relationships*. David shows you how Relative Pitch and Perfect Pitch work together: Perfect Pitch tells you *exact pitches* by ear; Relative Pitch tells you how tones *combine* in order to create chords, melodies and a *total musical sound*.

Your 90-minute bonus tape is worth

many times its \$14.95 value, but it's yours **FREE** just for *trying out* the **Perfect Pitch® SuperCourse!**

The Bet continues...

We bet you'll be *excited* when you hear the Perfect Pitch colors. But your first taste is just the beginning. With only a *few minutes* of daily listening, your Perfect Pitch will naturally unfold.

Try out the simple listening techniques in your **Perfect Pitch® Handbook** (included). You must notice a *dramatic improvement* in your sense of pitch within 40 days, or return the Course for a full refund, *no questions asked*.

If you choose to keep your Course (we bet you will!), listen to the remaining three cassettes (included) for special follow-up instructions.

Whatever you do, you keep the bonus tape on **Relative Pitch** as your **FREE** gift!

Is this offer stacked in your favor or what?

How do we dare to make this guarantee?

We've guaranteed Burge's Perfect Pitch® SuperCourse for years—because **IT WORKS!**

Experience has shown us that 95% of musicians *do* hear the beginning stages of Perfect Pitch—*immediately!* The rest usually hear it after listening a little more closely (it's not difficult).

With this instant success rate, it's no wonder we get precious few returns.

Will YOU hear in Perfect Pitch?

We guarantee you will also hear in **Perfect Pitch**—or your Course price refunded! But how will you ever know until you experience Perfect Pitch for yourself?

Call us now (515) 472-3100 to order your **Perfect Pitch® SuperCourse** at **NO RISK** (and with **FREE** bonus tape). To order by mail, clip and send the order form **NOW!**

School purchase orders welcome.



The **PERFECT PITCH® SUPERCOURSE** is for all musicians/all instruments, beginning and advanced. *No music reading skills required.* Course includes 5 audio cassettes + easy handbook. *Free 90-minute bonus tape on Relative Pitch also sent with this special offer*

For fastest service:

Call our 24-hour Order Line **NOW** and charge your Visa/MasterCard:

(515) 472-3100

FAX: (515) 472-2700

Hear for yourself:

Burge's **Perfect Pitch® SuperCourse** is 100% guaranteed to work for **YOU**—or your Course price refunded!

☐ **O.K. YOU'RE ON!** Prove to me that I can also have the classic ability of Perfect Pitch! Enclosed is my check or money order for only \$99 plus \$6 shipping. Send me David L. Burge's complete **Perfect Pitch® SuperCourse** with the full 40-day money back guarantee.

I'll start with the handbook and first two cassettes. I must notice an *immediate* and *dramatic improvement* in my sense of pitch, or I can return the Course within 40 days for a full prompt refund, *no questions asked*.

If I choose to keep the Course and continue my ear-training, I may listen to the remaining three tapes (included) for additional instructions.

FREE BONUS TAPE: Also send me Burge's 90-minute companion cassette on **Relative Pitch** as a **FREE BONUS** (a \$14.95 value). This tape is *mine to keep*, even if I decide to return my **Perfect Pitch® SuperCourse** for a full refund.

☐ I need more info. Please send me a *free* Perfect Pitch Report with no obligation.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Please allow 4-6 weeks for delivery. For 1-week delivery from our studio add \$2 (total \$8 shipping) and write **"RUSH!"** on your envelope. Foreign orders (except Canada) send \$3 shipping for complete **FREE** information, or \$18 shipping for complete Course (airmail).

Make check or money order payable to: **American Educational Music**. Canadians may remit bank or postal money order in U.S. funds. All other foreign orders remit bank money order in U.S. funds. Iowa residents add 4%.

☐ Please charge my



CARD # _____

EXP. DATE _____

MAILING TIME _____

Mail to:
American Educational Music Publications, Inc.
Music Resources Building, Dept. H97
1106 E. Burlington, Fairfield, Iowa 52556

Research references: A study to determine the effectiveness of the David L. Burge technique for development of Perfect Pitch, M. E. Nering (1991), The University of Calgary, An experimental investigation of the effectiveness of training on absolute pitch in adult musicians, M. A. Rush (1989), The Ohio State University

THOROGOOD

To connoisseurs of the classical repertoire, the "three B's" stand for Bach, Beethoven and Brahms—but for Lonesome George Thorogood, the three B's refer to his favorite adjective, his second favorite pastime, and his preferred musical motif, ie: *bad*, baseball, and the boogie. For well over a decade now, Thorogood and his band, the Destroyers, have led a life steeped in bruising rock 'n' blues favorites that have served as the soundtrack to many a barroom brawl, including Thorogood classics like "One Bourbon, One Scotch, One Beer," "I Drink Alone," and, from their new release, *Boogie People*, "If You Don't Start Drinkin' (I'm Gonna Leave)." While conservative watchdog groups might think his boozy blooze lyrics offensive, pub hounds and party animals from all over think they're the perfect complement to the man's braying vocals and buzzsaw guitar solos. Finesse has never been part of his musical makeup, but George Thorogood's energetic approach has made each of his records a house party unto itself, and his live shows nothing less than a nightly blow-out.

A notoriously elusive interview subject, Thorogood's divided attention was even further compromised by a Reds-Astros game, which he viewed during our talk with the sound off. A few years ago, in fact, the guitarist's preoccupation with baseball caused him to put off all of his musical activities until after the World Series, so he could play on a local team in his home state of Delaware. Fortunately, his love of the game hasn't diminished his love of America's other favorite pastime, the electric guitar, which he's used to drive concert-goers into the seats since the late-'70s, when his fiery roots-driven sound propelled the unwary, but good-humored, axeman into the spotlight.

"My musical endeavors come first, last, and always, of course," Thorogood hastens to explain, "but... I am a sick person when it comes to baseball. Outside of rock 'n' roll, it's the only thing that keeps me sane and focused. When I was a kid, I thought about a career in ball, but I became a professional fan. As far as my music, the style you hear on our records and at our concerts is exactly the sound I've wanted since 1970. It's like someone saying to a comedian, 'Hey man, nobody likes mother-in-law

jokes anymore,' and the comic replying, 'Yeah, but I like mother-in-law jokes.' So even though not everyone goes for my style, this is my kind of music, and it's what I want to say. And it has worked for me, and I'm still working,

so I'll stay with it."

One of the most interesting aspects of Thorogood's six-string personality is uncovering how a kid who picked up the guitar in an era dominated by Eric Clapton, Jimi Hendrix, Jeff Beck and Jimmy Page wound up falling under the spell of the guitar kings of blues and rock 'n' roll.

"What I understood from day one when I heard Keith Richards, Eric Clapton and Jimi Hendrix is that anyone who's heard their music knows that they didn't start playing guitar with that blues-rock sound," explains Thorogood. "They started by listening to Robert Johnson, Bo Diddley, John Lee Hooker, Elmore James, and Chuck Berry, and developed their styles from there, which is what I did, too. The thing is, though, that I didn't go in for the Marshall stack kind of sound because I don't like it—it's just a personal preference—plus I use a thumbpick, fingerpick, and a big acoustic-electric guitar, any other kind of guitar is very uncomfortable to me. I can't flatpick at all, either. I had plenty of interest in playing like Clapton and Beck—I just had no talent! It's like going up to [Phillies outfielder] Lenny Dykstra and saying, 'You know, Mike Schmidt hits 35 home runs a year, so why don't



BY PETE PROWN

NICE AND ROUGH



James M. Lafferty

you swing your bat like him?' He wouldn't do that because he's not that type of a player

"These days, I do feel a bit of a kinship with my 'roots' peers, like Robert Cray and the Vaughan Brothers, even though they're real purists and I'm more of a rock 'n' roll performer. When Jimmie or Robert see my act, if it were anybody else, they'd be appalled and say that this guy is a travesty on the blues, but knowing me, they'll say, 'Well, it's just George and George is full of it, so it's okay! Underneath it all, he digs the blues—he can't play it all that well, but his heart's in the right place.' We have nice camaraderie between us all, but they're still always saying, 'Hey George, when are you going to get in tune and stop using all those crappy old guitars!'"

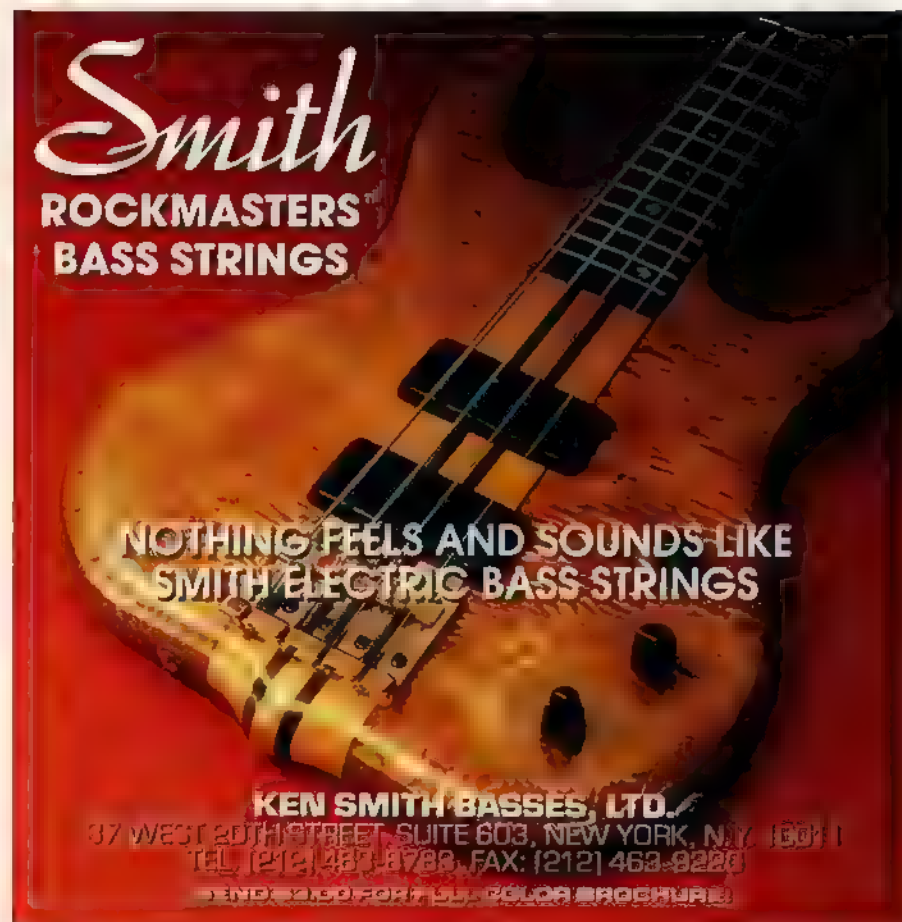
In tune or not, George Thorogood's approach to recording hasn't changed much in the past 13 years, mostly because he subscribes to the 'If it ain't broke, don't fix it!' theory of record-making. While this might spell creative stagnation for some artists, the guitarist's reverence for the blues and early rock 'n' roll—both timeless entities—makes each of his albums a joyous re-evaluation of American music since the 1930s, tapping into acoustic Delta blues, electric Chicago blues, 50's country & west-

ern, rockabilly and early rock 'n' roll, and the grungy garage-band sound of the mid-1960s. Still, the Destroyers' frontman manages to throw a subtle curveball onto each disc to make it special—on *Boogie People*, it's the relentlessly heavy title cut. "'Boogie People' was a song that I had heard a long time ago in Australia by a band named Cyril B. Bunter," recalls the guitarist. "I only remembered the riff, but I went back five years later, met them, and we re-wrote the tune, made it more compact, and changed the lyrics a lot. Their lyrics were for people who followed the Grateful Dead, and I changed them into something like if Stephen King had a biker gang. I just made 'em harder and more Destroyers-styled. Like always, we recorded the *Boogie People* album pretty fast and mostly live, too. We put up some baffles to keep the sound even, but otherwise we recorded it like a real band, which is almost unheard of in this day and age.

Of the other tracks on the album, the one I get lots of compliments on is my acoustic slide version of Muddy Waters' 'Can't Be Satisfied,' which is something that I find kind of funny. You see, I'm really not all that good on the acoustic guitar—I just happen to know that one song! I've been playing it since 1971,

and it's one of the first tunes I ever learned. It's like when we put out our first two albums. People tried to get me to come jam with them, but I told 'em that the songs on the records were the only ones I knew, so I couldn't jam on anything else. I read somewhere that, in the early days of the Beatles, George Harrison was like that, too. Like me, he learned the songs when he was learning the instrument, so that's all he knew at the time. But I do pick up the acoustic and just bang around on it from time to time, and I do occasionally write on it. But as far as performing a *real* song on it, "Can't Be Satisfied" is my showcase piece. It's in open G, in case anybody's interested. I guess you can tell that I love Robert Johnson, and I was also a John Hammond freak for a while, too. Robert Johnson is the acoustic blues guy, and everybody else sounds like rock 'n' roll to me. If you think about it, my tastes in rock, blues and country are pretty standard, and I mostly like the best players in each field. I like the artist more than the labels that some people put on them. Like, I don't know what you'd call Bo Diddley. I'd just call him *bad*!"

Though George doesn't mind filling up his albums with plenty of rock 'n' blues covers ("Our primary stipulation for picking out a cover is that we play it well!"), his own songs are infused with the hooks and licks that made up his favorite vintage tracks. But, he'll throw in a Thorogood twist, adding a raucous guitar tone and some nutty lyrics to match. "I try to make my lyrics humorous, though they're not as good as Chuck Berry's—he was the best, with words as well as guitar licks," decrees the axeman. "I'm trying to get into a rock 'n' roll Jerry Reed-type of thing. I can't really sing, but I handle the guitar a bit, and my band is a great rhythm section, with a lot of energy, so I try to use all the best elements to make it work, as well as a little humor, like Chuck Berry did. I think of Chuck as the Bible and the Rolling Stones as Billy Graham. The Bible is universal, but Billy Graham only speaks to a couple hundred thousand people at a time. There's five things you need to be a star, and Chuck's got 'em all: He's a very good singer, a brilliant guitarist, a great live performer, an ingenious lyric writer, and a great songwriter. Few people have ever put all that together; in fact, I don't think anybody has ever done it like Chuck. Maybe the only other guy who did was Robert Johnson, but we've never seen him play live, so who can tell. I never tried to learn Chuck's double-stop licks note-for-note; I never had the patience. I used to say, 'If I didn't love playing the guitar so much, I might have taken the time to learn how to play it.' I was just after catching



Smith
ROCKMASTERS™
BASS STRINGS

**NOTHING FEELS AND SOUNDS LIKE
SMITH ELECTRIC BASS STRINGS**

KEN SMITH BASSES, LTD.
37 WEST 20TH STREET, SUITE 603, NEW YORK, N.Y. 10011
TEL: (212) 463-8788, FAX: (212) 463-8220
SEND \$2.00 FOR 15 COLOR BROCHURES

Who says you can't mix the Classics with Heavy Metal



The best sounds of the 60s plus today's Heavy Metal.

DOD has gone to the roots of 60s Hard Rock and today's Heavy Metal to bring you the best sounds from both eras.

The FX 52 Classic Fuzz duplicates the sounds of the best 60s distortion boxes such as the Big Muff and the Fuzz Face. Definitely a must for musicians looking for a more nostalgic sound.

The FX 53 Classic Tube duplicates the warm, smooth distortion and long, singing sustain of the classic 60s amp stack sounds made famous by superstars like Jimi Hendrix and supergroups like Cream and Led Zeppelin.

The FX 58 Metal Maniac is a must for Heavy Metal masters. With lots of hard-edge distortion and sustain, the FX58 delivers the head-banging sound demanded by today's metal maven.

The FX 59 Thrash Master screams over the edge with overwhelming distortion and super-edgy tone for raging speed freaks who only live for hyper-speed solos and warp-speed beat. The Thrash Master is for dealers in death and destruction only.

Try them out at your DOD dealer today!

DOD
America's Pedal

Chuck's vibe The notes aren't a hundred percent right, but who cares?"

Thorogood and his Destroyers dramatically pump up their studio endeavors in concert, mostly by making use of their leader's marauding axe riffs, most of which sound more like a Homelite chainsaw than your traditional rock guitar tone. In the past, the band has also gained live recognition for opening for the Rolling Stones in 1981, as well as for their infamous 50/50 tour, where they played in every one of the 50 states in one fifty day period. The Destroyers reputation for ripping up nightclubs and small halls is the bedrock of their fame, but when in the Philadelphia/northern Delaware area, the band has no choice but to play the 10,000+ seat Spectrum, where this past spring they played to thousands of rabid fans, many of whom spent the show standing on their seats with fists pumping the air.

"I would describe the typical Destroyers' fan as basically *loud*," Thorogood jokes. "When I go onstage the first thing I do is just make sure that nothing is going wrong, that nothing gets broken onstage, and that nobody in the audience gets hurt. Safety is the first thing. Then I concentrate on the show and just letting the band cut loose. Our sound is unique, because we've never had a pi-

ano in our band. Jeff, our drummer, doesn't like them—he says they look like a piece of furniture. Liberace and Victor Borge play pianos, not us. I mean, when you get a piano in your band, that's like having a real musician in the band, and you've got to get *serious*. I once saw the Allman Brothers, and they had two pianos, and they were playing "real music." But then again, there's bands like Paul Revere and the Raiders, and Sam the Sham and the Pharoahs, who had an organ, or the Blues Brothers, who had an electric piano, and that's more our style. We like it sounding rough as hell. And you know how some people have garage bands. Well, in the old days, we were a *basement* band—we weren't even up to the level of a garage band! That's how raw we were.

"A few years ago, we added Steve Chrismar to the band on guitar, because we were starting to play larger rooms and we needed to get another guitar player in there to fill out the sound. Before him, we were just guitar, sax, bass and drums, and we played big places a few times and it just sounded too thin. What really convinced me to get another player was doing Live Aid as a quartet. After that, I realized that we had to get Steve. Musically, he plays lead and rhythm like I do, but he's a much more

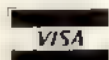
accomplished player than I am, and can play in just about any style. Plus he plays all the licks I can't! He takes lots of solos on the album, too, but no one can tell if it's him or me playing—that's the whole key. Only people who know us real, real well can tell our styles apart. Steve doesn't play slide, though, so that's always me. When I do it, I use a copper pipe and tune in open D or G. You're also supposed to play slide in open A or E, but my voice doesn't fit into that range. And as always, my axes are Gibson ES-125's, and the amps are Fender Dual Showmans. Steve uses a Gibson ES-335. There aren't any effects unless you want to count my cord."

But, with a bandana tied round his head, a funky ES-125 parked in front and a gut that betrays him as the sort of hoister he likes to champion in songs, George Thorogood becomes transformed into a rock 'n' roll cleanup hitter onstage, particularly in front of the kind of raving audience one would associate with a fall showdown at Fenway Park. "When the concert's over," he muses, "I just want to be like the guy who hits the home runs for the Red Sox—I want people to walk down the street and say, 'I just saw George Thorogood, and he's the *baddest* I ever saw.' That's what I go for."

**WHEN IT COMES TO RUSH ORDERS...
THOROUGHbred ROCKS!**



Wherever your viewpoint, we have what you're looking for.



- ★ SAME DAY SHIPPING ON ITEMS ORDERED BEFORE NOON
- ★ THE BEST VALUES
- ★ HUGE IN-STORE INVENTORY
- ★ OUR SALESPeOPLE ARE MUSICIANS
- ★ MAILORDER LAYAWAY
- ★ AWARD-WINNING SERVICE CENTER

**THOROUGHbred
MUSIC**

(813) 237-5597

or call for our TOLL-FREE order hotline

FAX (813) 238-5443

Guitars, Percussion, Amps, Keyboards, Electronics,
Pro Audio, Accessories, Rentals.

2204 East Hillsborough Avenue, Tampa, Florida 33610

FRET LITE
GLOWING FRET MARKERS



SEND \$3.99 + .50 P/H

TO:
FASTEK
PO BOX 626
HYDE PARK, N.Y. 12538
DEALER ORDERS WELCOME 1-800-836-LITE

The HOTTEST Metal Guitar Instruction

Troy Stetina, an active musician and recording artist, is an instructor and Director of Rock Guitar Studies at the Wisconsin Conservatory of Music, Milwaukee.



HEAVY METAL LEAD GUITAR

by Troy Stetina

This intense metal method teaches you the elements of lead guitar technique with an easy to understand, player-oriented approach. The heavy metal concepts, theory, and musical principals are all applied to real metal licks, runs and full compositions. Learn at your own pace through 12 "smoking, fully transcribed" heavy metal solos from simple to truly terrifying! "One of the most thorough" and "one of the best rock series currently available" - *Guitar Player Magazine*. Tablature. Music and examples demonstrated on cassette.

Heavy Metal Lead Guitar Vol. 1

00714275 Book/Cassette Pack..... \$12.95

Heavy Metal Lead Guitar Vol. 2

00714276 Book/Cassette Pack..... \$12.95



SPEED MECHANICS FOR LEAD GUITAR

Becoming All That You Can Be!

by Troy Stetina

Take your playing to the stratosphere with the most advanced lead book by this proven heavy metal author. *Speed Mechanics* is the ultimate technique book for developing the kind of speed and precision in today's explosive playing styles. Learn the fastest ways to achieve speed and control, secrets to make your practice time really count, and how to open your ears and make your musical ideas more solid and tangible. Packed with over 200 vicious exercises including Troy's scorching version of "Flight Of The Bumblebee." Music and examples demonstrated on cassette.

00715172 Book/Cassette Pack.....\$14.95



HEAVY METAL RHYTHM GUITAR

by Troy Stetina

Because rhythm and timing lies at the foundation of everything you play, its importance can't be underestimated. This series will give you that solid foundation you need. Starts with simple upbeat rhythms for the beginner and moves step by step into advanced syncopations - all demonstrated with seriously heavy metal examples that have practical applications to today's styles. Tablature. Music and examples demonstrated on cassette.

Heavy Metal Rhythm Guitar Vol. 1

00714982 Book/Cassette Pack.....\$12.95

Heavy Metal Rhythm Guitar Vol. 2

00714983 Book/Cassette Pack.....\$12.95

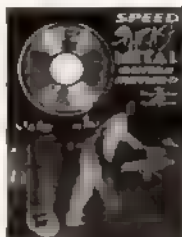


HEAVY METAL GUITAR TRICKS

by Troy Stetina and Tony Burton

Learn "every trick in the book" including virtually every whammy bar and two-handed fretting technique conceivable as well as all types of harmonics, sound effects, and other techniques. All of the techniques are applied to a variety of licks. Also includes five fully transcribed solos. Loaded with instructional photos demonstrating the techniques. Tablature. Music and examples demonstrated on cassette.

00713878 Book/Cassette Pack..... \$12.95



New Book!

SPEED & THRASH METAL GUITAR METHOD

by Troy Stetina and Tony Burton

Let the Mosh begin! Learn the techniques and principles used by today's heaviest bands including Metallica, Anthrax, Testament, and others. This truly radical method book takes you from slow grinding metal up to the fastest thrashing. Syncopation, shifting accents, thrash theory, progressions, chromatic "ear-twisting," melodic dissonances, shifting time signatures, harmony, and more. Cassette or CD features full band accompaniment for all musical examples so that you can play along with the band. Fully transcribed in tablature!

Available in book/cassette or book/CD

00660171 Book/Cassette Pack..... \$14.95

00697218 Book/CD Pack..... \$17.95

Please rush me the following books

QTY.	TITLE	ORDER #	PRICE
1	Music Dispatch Guitar Catalog	96050124	FREE!
SUB-TOTAL			
TAX (WI residents add 5% sales tax. Milwaukee Co. residents add 5.5% sales tax. MN residents add 6% sales tax.)			
SHIPPING & HANDLING			
\$0.00-25.99 ADD \$3.50 26.00-40.99 ADD \$4.50 \$41.00-50.99 ADD \$6.00 61.00+ ADD \$9.00			
TOTAL			\$

Music Dispatch
P.O. Box 13920
Milwaukee, WI
53213

CHECK/MONEY ORDER ENCLOSED (Make checks payable to Music Dispatch)

Charge to my: ☐ Visa ☐ MC ☐ Am. Exp. ☐ Discover

Account No. Exp. Date

Cardholder's Signature

SHIP TO: Name

Address

City State Zip

MONEY BACK GUARANTEE We'll be happy to refund your purchase if you are not completely satisfied. Simply return the books to us within 30 days and we will send you a complete refund. **GPM73**

To Order, Call Today!

1-800-637-2852

Use order code GPM73 when calling.

M-Th 9 am - 8 pm, F 9 am - 5pm

or write to:

MUSIC DISPATCH
P.O. Box 13920 Milwaukee, WI 53213

Nothing puts the sting in a Scorpion like Nady Wireless.



Photo: Roes Pelton

Matthias Jabs of The Scorpions uses Nady. So every performance is a killer.

You've got to watch out for those scorpions. They're fast little devils, shooting out at you from every which way, and with a lethal sting at the end of their lightning quick tails.

So it's natural that the lead guitarist for the group that bears the name of this nimble creature would treasure his freedom of movement on stage above all else—and demand equally top notch performance from his cable busting wireless.

To deliver the kind of stinging concerts he's famous for, *The Scorpions'* Matthias Jabs chooses Nady Wireless.

Jabs uses top of the line Nady 1200 VHF system with its drop out free True Diversity front end and patented companding circuitry that boasts the best signal to noise ratio in the business. In fact, it's put together so tight, some bands run up to twenty 1200 VHF wireless systems on single stage in perfect harmony.

The Scorpions have taken their Nady wireless systems around the world over five times. They know that not only is Nady the best performing wireless, Nady is also the most road ready, rugged and reliable, perfect for the touring band.



The popular priced Nady 101 VHF single channel and the Nady 201 VHF True Diversity Wireless Systems

We know what you're thinking—you're not in a big name group yet, so your chances of owning a flawless, top of the line Nady Wireless are pretty slim.

Well, we've got news for you. Every Nady Wireless offers you the same hiss free noise reduction, the same reliability and ruggedness; in short, the same dynamite performance the top of the line systems deliver.

So whether you choose the very inexpensive single channel 101 VHF system, the equally affordable True Diversity 201 VHF system or our mid priced 650 VHF wireless system with enhanced multi channel capabilities, you're always getting top Nady performance and the best possible price.

It's as simple as that.

The next time you fire up your guitar, remember *The Scorpions*...then rush down to your Nady dealer and discover the exhilarating freedom and performance of Nady Wireless—it'll put the sting in your act, too!



NADY SYSTEMS, INC. 6701 Bay Street, Emeryville, CA 94608 415/652-2411

The Best Performance and Price in Wireless

Between 1969 and 1970, Creedence Clearwater Revival was unquestionably the most popular and successful band in America. Led by John Fogerty's rough-edged vocals, hook-laden guitar playing and solid song writing, the group struck gold with their eponymous debut in '68, and reached platinum with each of the next four Lp's, *Bayou Country*, *Green River*, *Willy and the Poor Boys*, and *Cosmo's Factory*. The potent combination of straight-ahead rock 'n' roll, r&b, country, pop, Cajun and rockabilly—delivered in a gutsy, bare-bones style—gave them, in the brief three-year recording period of the original group, an incredible 15 singles in the Top Ten. In this month's column we'll examine one of the prime elements in CCR's phenomenal success, John Fogerty's cogent rhythm and lead guitar playing.

JOHN FOGERTY CREEDENCE CLEARWATER REVIVAL

BY ANDY ALEDORT



GUITAR IN THE '90S

Hailing from the San Francisco area, the four members of CCR (John and older brother Tom, guitars, Stu Cook, bass, and Doug Clifford, drums), released as their first two singles, remakes of Dale Hawkins' "Suzie Q" and Screamin' Jay Hawkins' "I Put a Spell On You," both of which aptly illustrate the individual sound and cohesiveness of the band. Before getting into the "Suzie Q" guitar parts, let's take a look at the scales on which these parts are based. Staff 1a illustrates E Pentatonic minor, played in 11 position; 2b illustrates the E Blues scale (also in 11 position), which is the same as E Pentatonic minor but with the inclusion of the $\flat 5$, $B\flat$. These two scales are at the root of the majority of John Fogerty's guitar playing; work them out all over the neck and in all keys. "Suzie Q"'s signature lick is based on a simple E Pentatonic minor melody played on the high strings, supported by the open low E, picked with the thumb, played on each quarter note. See Staff 2a. The clean tone John uses for this main lick contrasts sharply with the heavily distorted tone used for the solo, which is based on E Pentatonic minor in XII position, with the inclusion of the 9th, $F\sharp$ (bent into from E 4th str., 14 fret). The heavy attack and distortion aid in the production of artificial harmonics, as in bar 9. See 2b. John includes the main lick from Howlin' Wolf's "Smokestack Lightning" in his solo. See 2c. John's guitars of choice are Les Paul's, ES 175's (occasionally tuned down a whole step) and Rickenbacker 325's, though in recent years he's been favoring custom-made instruments. His amps of choice were Kustoms.

A major element in John's style is the use of doublestops and tripestops within the context of a solo, as on the cuts "Proud Mary" and "Lodi." The "Proud Mary" solo begins at 1:28, starting with single notes and moving into tripestops all based on D Pentatonic major (D, E, $F\sharp$, A, B), ending the phrase with doublestops. See Staff 3. The shapes and phrases used here can be considered part of the backbone of American popular music. This solo was either double-tracked or possibly treated with ADT (an automatic doubletracking effect used greatly in the '60s). John's succinct chord solo on "Lodi" reveals his country influences and is also made up of double- and tripestops. See Staff 4.

Country and rockabilly influences can be heard on the classics, "Bad Moon Rising" (See GUITAR, March '89) and "Lookin' out My Back Door." On "Bad Moon Rising," John adds rockabilly licks in the Carl Perkins/Scotty Moore style on the second verse. See Staff 5. These licks can also be played in the standard E chord position on a guitar

tuned down a whole step, as previously mentioned. John's second guitar solo on "Lookin' out My Back Door" features

a key change to C, and he solos over a G-F-C-Am-G progression. The staple rockabilly licks in bars 1-4 are structurally

Staff 1
a) E Pentatonic minor
b) E Blues scale

Staff 2
a) Intro "Suzie Q" $\text{♩} = 126$
N.C.(E)
b) Solo

Staff 3
a) In "Proud Mary" $\text{♩} = 120$

Staff 4
a) In "Lodi" $\text{♩} = 126$

Staff 5
a) In "Bad Moon Rising" $\text{♩} = 92$

Glass Act.

If you're hungry for the "Glass Groove"[®] — that true, powerful sound you only get from a tube amplifier — you've got to taste the sound of the MosValve Combo Amp. It combines a Twin Tube Dual Channel Pre-amp with a 100 watt MosValve Power Section.

Sure, it'll give you pure, warm sound at any volume, but the real test is when you crank it up and experience

the powerful force of MosValve's mighty sound. You'll be blown away by the forceful, mighty, high-powered, muscular sound you can only get from a true glass tube system.

Feel the MosValve driven full-size spring reverb through the Tube Works 12" speaker with British Cone. We're talking awesome footswitchable power with ultimate control — you get separate drive and stack controls on the overdrive channel, an adjustable send and receive effects loop, and an effects mix control that takes you from bone dry to soaking wet.

When you pack a Real Tube Pre Amp and a MosValve Power Section in the same case, you've got a dangerous combination.

[®] As Described by Billy Gibbons of ZZ Top

Life is too short for bad tone.

Tube Works

A Division of Keynote Industries, Inc.
8201 E. Park Place, Suite 100, Denver, CO 80231
A Division of Keynote Industries, Inc.
Made in the USA

1-800-326-0269



the same as the "Bad Moon Rising" licks, where the major sixth is added to the arpeggiated major triad. See Staff 6. You'll hear a lot of this type of soloing in the pre-'66 recordings of George Harrison with the Beatles.

The Cajun-y "Down on the Corner" opens with a single-note lick, doubled by the bass, which outlines the chord progression. See Staff 7a. All the notes used can be derived from the C Major scale (C,D,E,F,G,A,B). This dotted eighth-sixteenth syncopation is supported by a strummy rhythm part based on straight sixteenths and sixteenth upbeats. See 7b.

John's politically oriented "Fortunate Son" opens with a simple but effective lick in G, played on a guitar tuned down a whole step. See Staff 8a. This lick is written in G, as it sounds, but is tabbed as if played on a tuned-down guitar (sounds in A, a whole step higher, on a non-tuned down guitar). The break lick, at 1:16, is also written in this way. See 8b.

One of John's most memorable licks is the one used for the intro to "Up Around the Bend," based simply on D and A major triads. The bright, distorted tone, use of open, sustaining strings and slight vibrato give this lick a very "alive" feeling. See Staff 9. This song is a perfect example of how CCR combined country and rock 'n' roll to create their own powerful music.

CCR scored one of their biggest hits with another cover tune, Marvin Gaye's "I Heard It Through the Grapevine," from *Cosmo's Factory*. The song opens with a simple signature lick played on a guitar with the low E string tuned down to D. See Staff 10. This lick also features a favorite effect of John's, amp tremolo, used to great effect on the earlier "I Put a Spell on You."

The band's eighth gold single, released in January '71, was "Have You Ever Seen the Rain," backed with "Hey Tonight." The latter opens with a chimney guitar part based on E Pentatonic major (E,F#,G#,B,C#), utilizing open strings, again creating a very alive, vibrant sound. See Staff 11. Yet another example of John's knack for creating catchy guitar hooks which fit the song perfectly.

There are many other classic CCR tunes which feature great guitar playing such as "Born on the Bayou," "Run Through the Jungle," "Commotion," "Travelin' Band," "Green River" (recently revived in the movie, *Indian Runner*), and "Sweet Hitch Hiker." For fans of the studio material, I suggest you check out the two live recordings of the band, *Live in Europe* and *The Concert*. John scored it big in '85 with his comeback solo Lp, *Centerfield*, featuring the hit title cut, as well as "Rock 'n' Roll Girls" and "The Old Man Down the Road." I also

suggest you check out his '73 *Blue Ridge Rangers* Lp, which features a cover of Hank Williams' "Jambalaya," as well as

'75's *John Fogerty* and '86's *Eye of the Zombie* →

Staff 6
a la "Lookin' Out My Back Door" $\text{♩} = 104$
Triplet feel

let ring
etc

Staff 7
a la "Down On The Corner" $\text{♩} = 106$
a) Main lick

b) Rhythm pattern

Staff 8
a la "Fortunate Son" $\text{♩} = 132$
a) Intro
N C (G)

etc
let ring
sl
H
H
1/2
1/2

b) Break lick

Staff 9
a la "Up Around The Bend" $\text{♩} = 126$
D

Staff 10
a la "I Heard It Through The Grapevine" $\text{♩} = 120$
D
N C (Dm)

w/amp tremolo

Staff 11
a la "Hey Tonight" $\text{♩} = 126$
Intro

sl

*When the music
is so electric,
you don't need
to plug in.*



**ERNE
BALL®
STRINGS**



Imagine. A fully loaded performance processor with studio power and sound in a half rack space.

It's here!

The ZOOM 9030 Advanced Instrument Effects Processor

You don't have to imagine it anymore. Now you can get those beautiful, warm, Analog sounds like natural compression and the rich, tube-type "harmonic" distortion you've always dreamed about, plus an incredible selection of stunning Digital effects.

The ZOOM 9030 comes with 99 killer programs ideal for guitar, bass, keyboards and recording. It features stereo digital effects like a truly advanced "Harmonized" Pitch Shifter, Phaser, Chorus, Tremolo, Reverb and much, much

more. (47 effects, up to seven at a time!).

For maximum flexibility, all 99 memory locations can be customized by the user. The 9030 has guitar and bass amp simulators for added realism. It also has comprehensive real-time MIDI control functions built in.

Best of all, it features the same easy, musician-friendly operation as our popular, award-winning ZOOM 9002 guitar processor.

ZOOM 8050 Advanced Foot Controller

Combine the 9030 with our compact, ultra efficient ZOOM 8050

multi-function foot controller and you've got a live performance instrument processing system light years beyond the competition.

The 8050's five different Patch pedals, two flank pedals and MIDI Out jack provide maximum control over a variety of effects and MIDI devices.

The ZOOM 9030. The ultimate performance processor is a lot closer than you think. Just go to your authorized ZOOM dealer and hear it for yourself.

Or write to us for more detailed information about the 9030 and other ZOOM products.



ZOOM INTO THE FUTURE OF SIGNAL PROCESSING.

ZOOM

385 Oyster Point Boulevard, Suite 7, South San Francisco, CA 94080

SKID ROW

SCORING A DIRECT HIT

Robert John

Turning around the rock 'n' roll summer of '91 with their landmark second Atlantic release, *Slave to the Grind*, Skid Row broke all sorts of precedents by hoisting a guitar-heavy album to the top of the charts on its first week out. With that feat, the Skid's had proven a massive point, or, rather, their audience had proven the point. Good, loud, slashing, guitar-driven rock was back with a vengeance. It was just the sort of point guitarists Dave "The Snake" Sabo and Scotti Hill had set out to prove when they entered the studio with Michael Wagener at the end of last year. Despite a proven track record with hit singles like "I Remember You," "Eighteen and Life," and "Youth Gone Wild," there was a heavier, angrier message the band wanted to deliver.

The appearance of the entire Skid Row band on our cover this month delivers a message to the GUITAR readership as well. Ever since we pioneered the use of guitar transcriptions back in 1983, we've been continually looking for ways to refine and upgrade the art form. With this issue, we believe we've made the next step, by publishing the entire score to Skid Row's "The Threat." You'll find drummer Rob Affuso's drum part, main songwriter Rachel Bolan's bass line, as well as thoughtful comments from Rob, Rachel, and lead singer Sebastian Bach on how all the pieces add up to something more than the sum of their parts. We hope our score of this song will bring another dimension to your guitar playing experience.

Skid Row has already added another dimension to their own experience, touring this summer with Guns N' Roses. To more fully experience *Slave to the Grind*, here is our five-man, three-transcriber, two-writer story

—The Editors



BY BRUCE POLLOCK AND JOHN STIX





SCOTTI HILL & DAVE "THE SNAKE" SABO / SKID ROW

Robert John

Were you surprised when you debuted at Number One on the charts? Up until you guys came out, there seemed to be a backlash against guitar rock, with rap and dance music leading the way.

SCOTTI: Everybody was saying that I said, 'Wait till our record comes out.' This happens every couple of years. Bands just have to stick to doing what they do. Now the Guns record is coming out. Our record is doing well. Van Halen is out, Metallica. It's going to be back to the way it was. When people start saying metal is dying and rap is coming in, I say they are just giving up. I'd be doing this if I was in a club band, playing music as heavy as I wanted. Why shouldn't we just do what we want? I think that's what people like about this band. Our sincerity is real because we came out with a heavy record.

Did you know the album would be heavier before you walked in to record?

SCOTTI: Yeah, because when we were down in the basement putting it together, it was turning out that way. The riffs were heavier. We also knew we wanted to sound heavier.

DAVE: In preproduction, a lot of our time was spent on finding the right tones as opposed to worrying about what we got in the studio. We tried using what we used on the first record. That didn't cut it. Michael had these Rivera amps that he used with Saigon Kick on their album, and we loved their sound. So when we finally got into the studio to do the record, we knew exactly what we had, and what we were dealing with, and we didn't have to screw around with anything else. The general consensus among the band members was you have to have a guitar-heavy album. The guitars have to be louder. They can't be within the mix somewhere. If the band intends on getting any heavier, the guitars and bass have to be loud and punchy-in-the-face. It's gotta be a fuller, fatter sound, and thumpy, almost on the edge of distorting.

SCOTTI: A heavy sound can be influenced by the effect you put on the guitar. If it's got a ton of reverb on it, it will take away the low end. Reverb duplicates the sound of a



bright room. It's as if you were standing far away from a speaker. When you stand close to a speaker, you can feel that low end in your chest. The guitar sound is a lot closer on this record.

Did you have a reference in mind?

DAVE: With guitars, a lot of it was, let's listen to albums that we love the guitar on, like *Master of Puppets*, or the first Van Halen record. Actually, the songs dictated it as well. For the solo on "Get the Fuck Out," I thought, 'Let's get that 70's twang sound,' so I used this '57 Les

Paul Jr. that Richie Sambora gave me. For the rhythm track to "Monkey Business," I thought of how much I love the guitar sound on *Master of Puppets*, so let's embellish upon it if we can. So we did.

SCOTTI: When we first sat down with Michael and talked about the whole thing and told him, this is what we want to achieve and what we don't want to achieve, we said 'We want the guitars to be louder. We don't want everything to be super ambient, but more upfront and loud.' And it is loud. We all had a

guitar



picture in our heads of what we wanted to sound like, and we were all pretty much on the same page

Could you have done this sound for the first record?

SCOTTI: When we made the first record, we made the record we wanted to make. Rachel said something great. He said, "We went on tour the first year, and when we left, we were listening to AC/DC, and when we came home we were listening to the Cro-Mags." All we had ever done were demos. When we made the first record, and when you listen to it, it sounds like what we wanted to hear for our first record. We've changed. Our personal taste in music has changed over the past couple of years. The Pantera *Cowboys from Hell* album showed me there was another level I could go to. I wouldn't say it had an influence, because he's way out of my league. I can't play that stuff.

How was your 'beat the demo' situation?

SCOTTI: We did one real demo. In pre-production, we had an 8-track in the room and we would record the rehearsals and listen to the songs at the end of the day. Then in December, we went in for a week and put everything down, to hear how it sounded. We demoed just about everything that's on the record, including two songs that didn't make the record. The record company heard it and said it was too heavy. We listened to the demo and decided what pieces were needed. For example, on "Chain Gang," we decided the guitars needed more twang in the chorus. Snake got his Jr. with the P90s and I got my Strat and put a little more twang into the chorus. There are songs on the record that weren't on the demo "Quicksand Jesus," "Darkened Room," "Riot Act" and "The Threat." When I sat at home and listened to the demo, I was worried about beating it. It was great. It sounds better than our first record. I didn't think we were going to beat it. When we went in to do the record, I poured my heart out all over it. I couldn't be more happy with the way it turned out.

DAVE: I actually pulled three solos off the demo and used them on the album. "Slave to the Grind," "Chain Gang," and "Monkey Business." We did the demo in five days and we really dug a lot of stuff that was on there, and some of the stuff was wrong. But for me, personally, there were some magic moments. Why screw with it? I learned that this time around. It doesn't matter whether I played it on the demo or the record, if I played it on the demo, at least I played it. It's not like someone else did it. So why not fly it in?

Were you in good shape for recording?

DAVE: We were really prepared. We had a clear idea about what we wanted to sound like, and what we wanted to

get across. On the first record, you really don't know what you're dealing with Studio-itis. We really busted our balls in preproduction.

SCOTTI: I was ready. I was nervous about going in, thinking that I wasn't going to play good or I would have a creative block. But I was in a good state of mind to play. I was into my guitars. I gave them names. My Les Paul is called the Notstock. When I bought it, it was stock, and we did so much stuff to it, we put this tape on the headstock that says Not Stock. The Blue Jackson is called the Bluejay. That's on the record a lot. The way I picked my guitars for different songs was kind of like whichever one was closest to where I was standing when I had to grab a guitar. I played my Strat a lot on the record. Nine out of ten times I put that haphazard guitar down and picked up another one, but I never know which one to start with, unless there's a really set sound in my head. I love the black Stratocaster. Everything on "In a Darkened Room" is that black Fender. It's also in the Strat parts in "Creepshow," the beginning of "Quicksand Jesus," and the rhythm track on "Riot Act." I actually played part of it behind my back, with the neck pointing towards the floor. I started out traditionally and when the solo space came, I stopped to put the solo in later. Nobody was looking at me, so I swung the guitar around my back and finished the song. I just thought, "It's rock, so I'll do this." While I was playing it, in the control room, Michael was facing the opposite direction. I've started doing it onstage as well.

"Darkened Room" doesn't sound like a Strat.

SCOTTI: It's those Lace Sensor pickups and I'm using only the neck pickup. I started playing it in rehearsal and the guys thought it sounded great. That's the only guitar I'm allowed to play in that song.

You mentioned the Rivera amp. Did you usually start with a Rivera amp and a certain guitar and then switch around?

DAVE: We went through every guitar that I owned. Between me and Scotti we went through at least 38 guitars to find the best combination.

SCOTTI: The main sound you hear for about 90% of the record is whatever guitar I decided to use that day, into Snake's Paul Rivera TBR-SL 120 watt head. I used the Rivera head through my heavy old Marshall cabinet. It's loaded with old G12 100 Celestions. We call that cabinet the Magic Box. I had no problem getting a tone. I copped a tone in about 20 minutes and I used it on the whole record.

DAVE: My main guitars are these two that Chris (Hofschneider) made for me, the Blackhawk guitars. They've got a

Les Paul Jr.'s cutaway, a Seymour Duncan JB pickup in the rear, and Hot Rails in the neck, a Floyd Rose, one volume, toggle switch. I also have a basic ESP. I couldn't even tell you what pickup is in it, but it sounds really good. I used that on a lot of the record, as well.

Does the BBE make a big difference?

SCOTTI: Oh yeah, I love those things. I got a whole bunch of them. They call it some kind of sonic maximizer. They just make your sound bigger. They give you more low end, more high end, more of everything you want. They make it sound so good I almost feel guilty about using it. It's all over the record and I use it live as well.

Do you guys ever record at the same time?

SCOTTI: No, Snake usually does his stuff in the early part of the day, because I sleep late. Then I would get up and play my part. In a lot of cases, we play the exact same riff, and in a lot of cases we don't. On "Slave to the Grind," he came in and played the part and I came in later in the afternoon and did my part. Then we came back the next day and did it over again, because it sounded too stiff. We felt we should play a little more sloppy after listening to it.

What songs are you particularly proud of from a guitar player's point of view?

DAVE: "The Threat." I'm really proud of that solo. In my opinion, it's the best thing I've ever done. I got a chance to stretch a little bit. It's the same story as "Sweet Little Sister." When I finished that solo, again, it was like high-five's. Michael gave me the push to go for it. He said, "Show everyone what you're made of! Show yourself what you're made of." That's the thing, constantly proving something to yourself.

SCOTTI: For me it's "In a Darkened Room." It's not because it's a ballad, but because I think I bled the most on that. I like playing the solos on the ballads because I like to bleed. I like "Riot Act," because it's a solo that intimidated me. It was an uptempo song, and I thought, "What am I going to play?" It was almost like a Ramones song, so I should play something simple. I started it simple and wailed as best I could. I was pretty happy with the way it turned out. With "In a Darkened Room," I'm not only talking about the solos, I was also happy with the picking part that I came up with in the chorus, and the little things I do in the B verse. I felt really creative when I came up with that stuff. I was thinking that Skid Row doesn't have a keyboard and never will, but if we did and I was playing it, this is what I would play. That's an idea I picked up from a friend of mine a long time ago. He used to figure out Genesis keyboard parts on

Continued on Page 88

NOW YOU CAN GET \$500.00 IN LESSONS
FOR ONLY \$39.95

Rockhouse

Why waste your money on costly private lessons or imitation methods when you can get the real thing and have the most sought after instructors in the rock industry in your house 24 hours a day? ROCKHOUSE will give you about \$500.00 in private instruction in each \$39.95 video. ROCKHOUSE, the first video method for rock and metal, has been showing thousands of musicians all over the world how to strut their stuff and get on stage for the past ten years.

**SO DON'T WASTE TIME
DO IT NOW!**

BASS

method by Steve Gorenberg

VIDEO

GUITAR

method by John McCarthy

Each video includes tab booklet

Tape 1 - Beginner This tape includes basic metal and rock playing, rhythm and minor pentatonic scales, giving you a solid background for improvisation and soloing. 60 min. **\$39.95**

Tape 2 - Intermediate Warm up of coordination skills, chromatic scales, major pentatonic and blues scales. Proceeds into arpeggios harmonics and basic bi-dextral hammer-ons. 90 min. **\$39.95**

Tape 3 - Advanced "A" Seventh chords, walking bass, harmonic minor scales, two octaves arpeggio runs, and much more. 85 min. **\$39.95**

Tape 4 - Advanced "B" All harmonics techniques, rapid fire bi-dextrals the modes and advanced soloing. All the techniques you need to become a deadly four string assault. 60 min. **\$39.95**

Each video includes tab booklet

Tape 1 - Beginner We begin at the roots of rock with an easy to follow look at basic rock chords, scales lead patterns and exercises. You'll learn all the lead and rhythms components to start you rockin'! 90 min. **\$39.95**

Tape 2 - Intermediate This tape takes you through the more advanced rock scales and lead patterns. You'll learn how to improvise with many different riffs, bi-dextral hammer-ons and complete solos with rhythms. Amaze yourself! 75 min. **\$39.95**

Tape 3 - Advanced "A" Rock and metal scales in depth, how to play arpeggios, bi-dextral hammer-ons, ladder riffs. Add all the scorching riffs and tricks used today. Also note for note solos with rhythms. 85 min. **\$39.95**

Tape 4 - Advanced "B" This is it!!! Get ready to kick ass with the most advanced riffs and tricks available today. Harmonic minor and diminished scales, sweep arpeggios and much more. Don't wait. 85 min. **\$39.95**

VOCAL

ROCK VOCAL PERFORMANCE

method by Rose Coppola

NEW

ROCK VOCAL PERFORMANCE First of its kind anywhere, designed to improve your vocal technique and style while teaching you how to perform LIVE with EXCITEMENT, CONFIDENCE and EASE!! The video consists of information and history of the voice and scales to improve vocal quality, range and versatility. IT IS ONE HOT VIDEO!!! 75 min. **\$39.95**

LEARNING ACOUSTIC GUITAR In this beginner level video you will learn all types of chords, strumming patterns, finger and picking exercises. The basics of the blues and finger picking. 70 min. **\$39.95**

ADVANCED RIFFS & TRIX FOR GUITAR method by John McCarthy & Scott Boland. A video designed for the advanced guitarist going through Exercises (to build strength and technique) Arpeggios (sweeps, patterns, etc.) Bi-dextral Hammer-ons (single string, scalar) Pivoting (all types) Lead Patterns (patterns used to play the whole neck) AND MORE!!! All the RIFFS & TRIX to make you a MONSTER Guitarist! 60 min. **\$39.95**

"I can't think of a better place to get a solid foundation of rock for so little."

GUITAR
SCHOOL
MAGAZINE

2 videos \$69.95
4 videos \$119.95



ALL VIDEO TAPES ONLY \$39.95! ORDER YOURS TODAY!

VIDEO TAPES	GUITAR	BASS
Tape 1 Beg	<input type="checkbox"/>	<input type="checkbox"/>
Tape 2 Inter	<input type="checkbox"/>	<input type="checkbox"/>
Tape 3 Adv "A"	<input type="checkbox"/>	<input type="checkbox"/>
Tape 4 Adv "B"	<input type="checkbox"/>	<input type="checkbox"/>
NEW VIDEOS		
Learning Acoustic		<input type="checkbox"/>
Rock Vocal Performance		<input type="checkbox"/>
Advanced Riff & Trix for guitar	<input type="checkbox"/>	
ROCKHOUSE Band Tape		<input type="checkbox"/>
7 Songs only \$7.95 (FREE with purchase of any four videos)		

I enclose \$ _____ Please rush my order

City _____ State _____ Zip _____

☐ VISA ☐ MasterCard ☐ Check ☐ Money order

Account No. _____ Exp. Date _____

Cardholder Signature _____

ROCKHOUSE
52 Collis Street,
West Haven, CT 06516 USA



**PHONE ORDERS
1-800-44-GUITAR**

CT Resident Add 8% Sales Tax • Shipping U. S. \$4.00 • Foreign \$8.00

Continued from poster

his guitar and he would learn all these weird chords by doing it. Listen to the little Strat parts I play at the beginning of "Quicksand," when Snake is playing acoustic. I got really depressed about three days before I played that and the minute I finished it and listened to it and left the studio, I felt better. It was like I subconsciously put myself in a state of mind so I could bleed on the track.

DAVE: My piano lessons helped me out like you wouldn't believe. They gave me a new perspective on songwriting. There are so many different things that you can do when you know how to play piano—I don't know how to play piano, I

dabble. With "Waste of Time," for instance, Bas came over to the house and he had this melody line. I sat down on the piano, and found out what chord he was at. It was like, "Oh my God, he's in C, but it's C minor!" Probably the hardest key to play on piano. It helped me come up with the B verse, musically and melodically. You look at music differently when you're on the piano. There's all these different inversions that you can't do on a guitar. "In a Darkened Room" was another song that the piano helped me out with greatly for developing melodies.

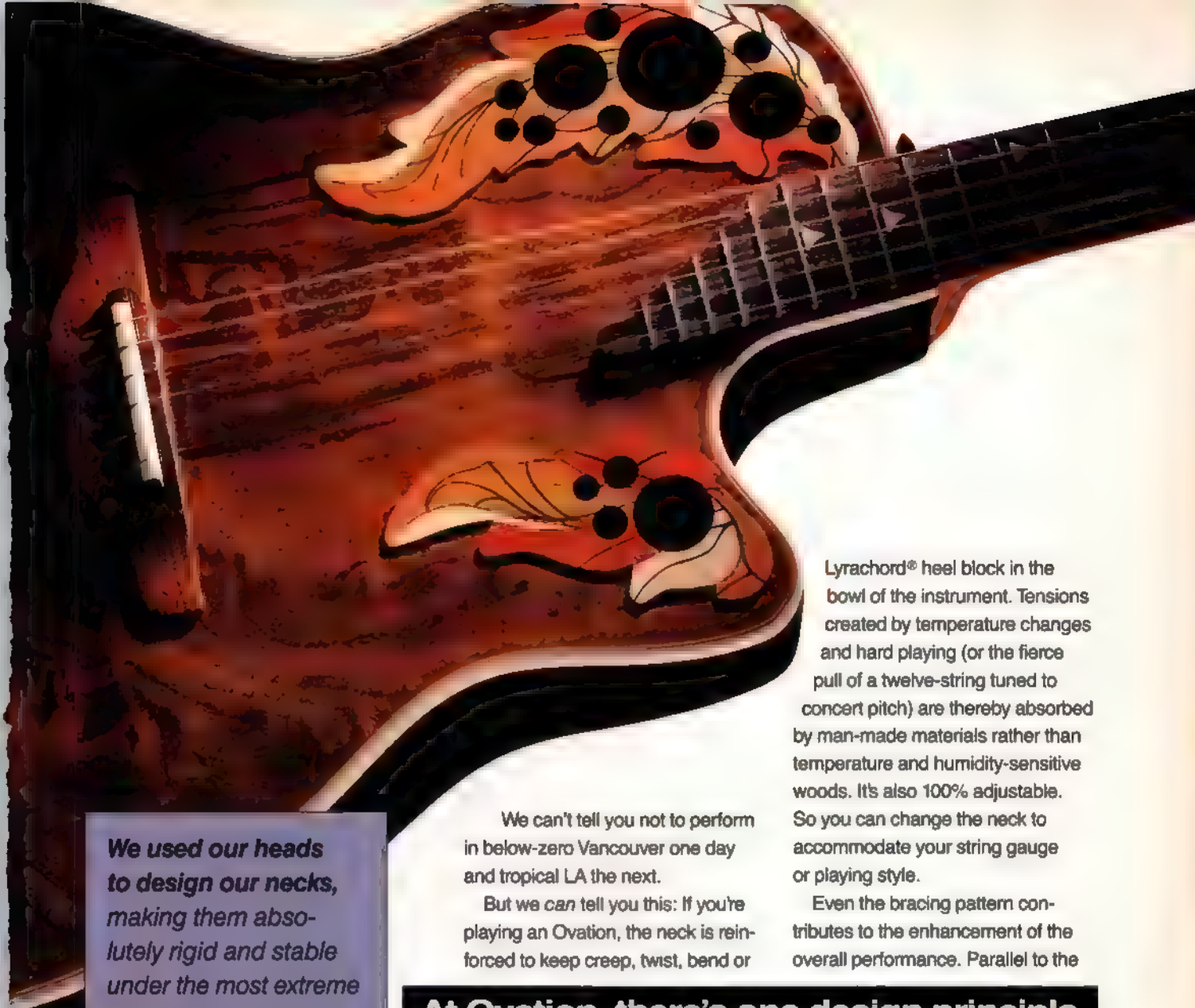
What's your favorite collaboration with Rachel?

DAVE: "Quicksand Jesus." That song just has a history all of its own to it, because it took so long to write! It took about three months to finish, and that's the longest we've ever spent on a song. It was hellacious. We couldn't agree on anything. Rachel had a really clear vision about what he thought the song should be, and I disagreed with it, and I was fighting him on it, and then one day I just sat there and said, "Okay, now I kinda see where you're coming from." We're not singers, and it takes Sebastian singing a song and doing what he does to bring it to life. I also love "Monkey Business," and I knew I was gonna love it, even in its infant stages, before the lyrics were written. I wrote that acoustic part initially. It's a Strat through a Music Man. That's how the song originated. Rachel really had to motivate me at the beginning stage, and then when I reached a lull in my writing, where I wasn't coming up with the riffs and whatnot, I'll never forget, I got a phone call from Bas one day, and he goes, "Dude, are you okay?" We had been writing and rehearsing for about a month or two, and I go, "Yeah, I'm all right; what's the matter?" And he goes, "Well, I gotta talk to you about something." I go, "What's the matter?" And he goes, "I don't know how to tell you this, but you're not coming up with the killer riffs like you used to." I'm like, "Really?" He's like, "Yeah, I don't know what it is. If anything's wrong, talk to me about it. What's the matter?" And I was like, "I don't know. I really don't know what's the matter. I guess I hit a lull or something. It's bothering me a little bit," cause I had realized that I hit a lull, but you never admit that to anybody else. Finally he said, "Look, dude, I love everything you do; I know what you're capable of. Give us more of it! It's your obligation to this band." And it's like, that lit a fire underneath my ass like you wouldn't believe. I thought, "What if I can't?" But I knew that I *could*. You've got to search deep within yourself. So I came up with "The Threat," the riff to "Quicksand Jesus," and "In a Darkened Room."

What about other guitarists? Has there been anything in the last year or so that you also felt gave you a kick in the ass to pick up the guitar?

DAVE: There have been a few. When Michael played me the Saigon Kick record, I really loved Jason Bler's playing. I'll put on Zakk's record with Ozzy, and I'll be like, "Just listen to him play!" And then, because of him, I'll throw on a Lynyrd Skynyrd record, and it freaks me out, because it brings me back. I had forgotten how cool a lot of that music was. *Street Survivors* is one of my favorite albums of all time. The guitarist in

Continued on Page 93



We used our heads to design our necks, making them absolutely rigid and stable under the most extreme temperature changes and performance conditions. Like all Ovation guitars, The Elite LTD model, pictured here with Angel Step Walnut top, features the KAMAN bar® reinforcement system.

We can't tell you not to perform in below-zero Vancouver one day and tropical LA the next.

But we can tell you this: If you're playing an Ovation, the neck is reinforced to keep creep, twist, bend or

Lyrachord® heel block in the bowl of the instrument. Tensions created by temperature changes and hard playing (or the fierce pull of a twelve-string tuned to concert pitch) are thereby absorbed by man-made materials rather than temperature and humidity-sensitive woods. It's also 100% adjustable. So you can change the neck to accommodate your string gauge or playing style.

Even the bracing pattern contributes to the enhancement of the overall performance. Parallel to the

At Ovation, there's one design principle on which we remain absolutely rigid.

warp to an absolute minimum. No matter what extreme temperature changes you put them through.

Just as we re-invented the body of the guitar, we went to work on a neck bracing system. And virtually eliminated the instability of traditional designs.

We began by bonding an aluminum KAMAN bar® reinforcement rod into the core of the neck to create unshakable stiffness at the lowest possible weight. It is bolted into the

flex of the guitar top, our bracing leaves the top free to pump out the sound.

Ovation. A case of using our heads to design the best neck in the business.



To see the full line of premium Ovation guitars, visit your nearest Ovation Professional Showroom or write to us today for a free catalog.

Ovation®

Kaman Music Corporation
Dept E P.O. Box 507, Bloomfield, CT 06002

KAMAN

SEBASTIAN BACH / SKID ROW

BY BRUCE POLLOCK AND JOHN STIX

Singing's like playing an instrument. Cause your voice is like a muscle, so if you come off the road and don't sing for two months, your voice goes away. Before I go in to make a record, I go through four or five hours of singing a day, for five days a week, just to get my pipes back. I have a warm-up tape that's about an hour long. It starts out with low singing, say Jimi Hendrix' "Little Wing," just to get the pipes going. Then, it goes up through some Journey, up through weird stuff like Seals & Croft and by the end of the tape, I'm singing Judas Priest songs. It's just like lifting weights. You don't walk in and bench press 300 pounds. It takes a while to be able to hit those screams with power and sustain. I don't really know about theory. I know how to keep my voice. I know how to sing from my diaphragm. I know how to not strain. When I come offstage, I can still sing and because I sing properly it doesn't even feel like I sang a set. Some singers can't talk, and they have to bathe their voice in eucalyptus leaves. I've never had that problem.

I took vocal training for about four years. I studied in Toronto for a year, then came down to New York and worked with Don Lawrence, who's a really talented vocal teacher. He taught me all the vocalization stuff, like doing scales as a warm-up. But to me, singing is an emotion, so I didn't get off on just singing scales. I tried to play guitar when I was 13. I took lessons for a couple of years, but I can sing a lot better than I could ever play guitar. I was a lead soprano when I was about eight. I used to sing in front of the congregation all by myself sometimes, so maybe that's where I got the performing bug. I always loved to sing. Then I played in my first rock group when I was about 14 and suddenly the tall, geeky kid that nobody wanted to talk to had more friends than anybody else—when he went up onstage.

My big song was "Beyond the Realms of Death," by Judas Priest, from the *Stained Class* record. Either that, or the Police's "Walking on the Moon." I went to this private school, and everybody thought Sling was the ultimate singer and I'd go, "I can sing that, too." They'd go, "No you can't." So we'd go up to my room and I'd sing it. I used to imitate Rob Halford. Not the super-highs, but I had the same tone as him, and the more years I sang, the higher my range got, so I would try to sing all day. I'd come



Photo: John

home from school and sing and sing and sing, and I wouldn't be able to get the high ones. My mom would come upstairs, "Are you hurting yourself?" I'd sound like a dead cat, but I didn't care, because all my other buddies would be playing stickball, and I'd be going, "You guys just wait." By the time I was about 20, my voice started really getting to where I wanted it to be. Not a lot of people realize it, but the peak time for the male voice is something like the age of 48. Guys like Tyler and Halford get more insane with each record, because that's the peak time for it.

I like the Rob Halford vocal sound the way he puts reverb on the high notes coming down, like I do on the end of "18

and Life," when I hit a scream, and it goes a little flat, trailing off into a dissonant chord at the end. In "Monkey Business," I was going to a Dan McCafferty/Nazareth sound. Usually, I do what I think is right for the song. I would like to think that I have many different voices. As my career goes on, I'm gonna expand the sound of each voice. My favorite bands are bands that reinvent themselves each year. I like that level of excitement and danger.

I'd always written my own songs, but by the time I joined Skid Row, I didn't think that I had a song that was better than any of the songs that were on our first record. When we came off the road

Continued on Page 136

IF YOU WANT
TO BE A
GIANT
YOU GOTTA
SOUND LIKE
ONE!

THE TRIPLE GIANT
IS THE ULTIMATE
TUBE EXTENSION.
THREE CHANNELS
OF TOTAL TUBE
AGGRESSION.
SEVEN 12AX7'S,
OPTIONAL MIDI
SWITCHING,
A STEREO EFFECTS
LOOP WITH A
MASTER EFFECTS
MIX - MAKE NO
MISTAKE...THIS IS
THE REAL THING.
MADE IN THE USA.

Hafler
MUSICAL PRODUCTS

**TRIPLE
GIANT**
*designed by
Bogner*



HAFLER MUSICAL PRODUCTS A DIVISION OF ROCKFORD CORPORATION TEMPE, ARIZONA 1-800-366-1619



IBANEZ VOYAGER

DESIGNED BY RED BEACH
IN CONJUNCTION WITH IBANEZ

Ibanez

For a brand new 1991 Ibanez catalog, send \$5.00 (\$7.00 in Canada) to Ibanez, Dept GG7, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403
In Canada: 2165-65th Ave., Lachine, Quebec H8T-2P1

Continued from Page 88

Pantera has definitely been an influence on me as well. I think he's a fantastic guitar player. Scotti is just a psycho with it. I love the record, too. I've been rediscovering Angus Young again. He's a force that will not die. He's phenomenal. SCOTTI: Eric Johnson's "Cliffs of Dover" is some of the most beautiful playing I have heard in years. I'd love to be able to play like that, even just for a day. He was playing the Stone Pony and I stood outside and listened to his soundcheck. I didn't go in. I just stood outside and the music he was playing all by himself through the P.A. without the band had me screaming. I'd say a monster riff would be "Cowboys from Hell," by Pantera. That guitar sound is monstrous. I wish I came up with that riff. I also started listening to the Cure. When we were in Florida, my favorite place to hang out was this alternative place called the Reunion Room. It was cool, and I just found myself digging some of the music. It creates a whole different vibe than if you were listening to Aerosmith. I love Aerosmith, but if I was home, drinking a bottle of wine, and I had my candles lit, chances are I'd put on the Cure. I've always tried to be open-minded about music.

Who plays what on this record?

SCOTTI: It's as if you were looking at us onstage. My guitar is over on the right and Snake is over on the left. In "Monkey Business," Snake plays the clean parts on the beginning and bridge and the solo. We both do all the heavy stuff. Snake plays the solo to "Slave to the Grind," "The Threat," "Psycho Love" and "Get the Fuck Out." I play the solo on "Quicksand Jesus," he plays the acoustic guitar. On "Chain Gang," the first four bars are Snake, the second eight are me, and the following four are Snake. On "Creepshow," I do the Strat parts and solo. I do "Riot Act" and "In a Darkened Room." On "Mudkicker," the intro guitar and solo is me and there is a harmony deal with both of us. "Wasted Time" and "Beggar's Day" are me. We haven't played all of it live yet. I like to play "The Threat." I play my Les Paul on that song and it's a fun change of pace. Speaking of pace, how does your live playing compare to the tempo of the album?

DAVE: If you're sitting there on a stool things are easy. But when you're in front of 20,000 people and your intensity level is at an all-time high, your adrenaline is flowing like crazy and you're just running all over the place, you still have to be conscious of performing the song accurately. You just can't sit there and be sloppy, where everything is inaudible.

You still have to be able to go out there and play the song to the best of your ability, but yet, when we're onstage, it's like a frenzy. You have to find the balance.

SCOTTI: We're a lot more tempo-conscious this year. Last year we used to play everything so fast, and this year we're playing everything pretty much on-target, but I don't think that's a learning thing. I think that's just a conscious thing I've seen bands where the drummer will play to a click and they'll play the songs at the exact same tempo as on the record. But the energy level in the room's so high, that when they play the tempo on the record, it feels slow. But we're not Indy-500 anymore. We never claimed to sound great live, but I think we're playing a lot better.

DAVE: It had a lot to do with listening back to tapes and going, "That's awful!" At the time, we didn't think it was awful. As you grow, and your band gets better, you realize new things. We spent 17 months out on the road and I think our best playing of that whole time was at the end, when we were on tour with Aerosmith. You listen to those tapes and compare them to what happened the year before that, and you're like, "Oh, that was terrible," but now, I can still

Continued on Page 96

MICHAEL ANTHONY VAN HALEN, KEITH AIRY THEN JERICO, JOHN AVILA QINGO BOINGO, JOEY VERA ARMOUR'D SAINT, ERIC BRITTINGHAM CINDERELLA, PETER HAYCOCK/KELLY GROUCUTT ELECTRIC LIGHT ORCHESTRA II, DUFF MCKAGAN GUNS N' ROSES, CHUCK WRIGHT HOUSE OF LORDS, MARK KING LEVEL 42, BRYAN PERRY LIZZIE BORDEN, LEMMY MOTORHEAD, DAVE ELLEFSON MEGADETH, EDDIE JACKSON QUEENSRÛCHE, GEDDY LEE RUSH, RICK PARFITT/FRANCIS ROSSI STATUS QUO, FRANCIS BUCHOLZ SCORPIONS, CHRIS SQUIRE YES, BILLY SHEEHAN MR. BIG, RUDY SARZO, VAN HALEN, "SNAKE" THUNDER, THE EDGE/ADAM CLAYTON/BONO U2, JAMES LOMENZO, INXS, NICK WEBB ACOUSTIC ALCHEMY, TONY CIMOROSI CLANNAD, RICHARD SINCLAIR/PINO HASTINGS CARAVAN, JERRY BEST, INXS, JULIAN COPE, STANLEY CLARKE, LAWRENCE COTTLE, JOHN PAUL JONES, PINO PALLIDINO, SPANDAU BALLET, THE STRANGLERS, STING, NEIL STUBENHAUS, GARY TALLENT, DOUG WIMBISH, BIRDLAND, INXS, DEBORAH HARRY, DURAN DURAN, ECHO & THE BUNNYMEN, BULLET BOYS, HOUSHOUS OF LOVE, HOTHOUSE FLOWERS, THE HAMSTERS, DEACON BLUE, MARILLION, NEW MODEL ARMY, RENBOURN, FISH, SCREAMING BLUE MESSIAHS, SIOUXSIE AND THE BANSHEES, RICHARD THOMPSON, TEARS FOR FEARS, DUFF MCKAGAN GUNS N' ROSES, THE SILENCERS, MICHAEL ANTHONY VAN HALEN, KEITH AIRY THEN JERICO, JOHN AVILA QINGO BOINGO, INXS, JOEY VERA ARMOUR'D SAINT, ERIC BRITTINGHAM CINDERELLA, BILLY SHEEHAN MR. BIG, GARRY GARY BEERS INXS, PAUL MCCARTNEY, VAN HALEN, DUFF MCKAGAN GUNS N' ROSES

Great Strings for Great Players
on tour and in the studio

RACHEL BOLAN / SKID ROW

BY BRUCE POLLOCK AND JOHN STIX

The first time I saw a bass was in a picture of Gene Simmons, from *Kiss Alive*. I didn't know what a bass was. I just saw this guy with batwings, spitting blood and breathing fire, and I said, "I wanna do what he does!" Gene Simmons and Paul McCartney were my two biggest influences. Graham Maby, Joe Jackson's bass player, is definitely another of my biggest influences. I actually met him. I was never so star-struck in my life. I met him down at the Kramer plant when I got my first Spector, built by Chris Hofschneider. There was this guy sitting there jamming. I had seen Joe Jackson a few times, but never close enough to see what Graham looked like. So I leaned over to Chris and asked, "Who's that dude? He's really good." Chris goes, "It's Graham Maby." And I was like, "WHAT?!" I was like, "Dude, I can't explain how much you influenced my playing," and I was just going through every song, and he's like, "I don't even remember that stuff anymore."

I've been a bass player since the get-go. I think the first song I actually learned how to play and sing was "Space Truckin'," by Deep Purple. That's a great bass song. I figured it out off the record, and then I played it, and started to sing. It was very frustrating 'cause I was like, "Damn, I want to sing this and play at the same time!" I didn't even have an amp for much of the first year that I had a bass. I sat there with the headstock against my closet door. It was a Coral Wasp bass. I eventually sold it, and kept going, picking off the bass lines and singing along. It was really weird, but I didn't know any different until I started learning how to play a few chords.

When I was 16, Foreplay was a huge club cover band on the Jersey circuit, and they asked me to join the band, 'cause their bass player had joined the Navy. When you're 16 years old and you've just been playing backyard barbecues and these guys, who were like eight years older, ask you to join the band—that's a big break! When I turned 17, I began to realize, from being on the club circuit, that playing covers is like the same scene every night. I put together this heavy metal cover band. I was in a few punk bands before that, and we did covers of the Ramones, Sex Pistols, Plasmatics. I liked anything that was different, aggressive, or new wave just in that it upset people so



Photo: John

much. At the time when the Grateful Dead were at a peak, new wave was so opposite of that, I was like, "Hey, I'm in! As long as it ain't normal." Now I'm into Art of Noise, Missing Persons, Lene Lovich. Practically the only music I don't listen to is classical, or country & western, disco, and rap. But I listen to a lot of bizarre things. I love to sit down when a song really grabs me, and learn it off the record. A lot of Bowie's stuff does that for me. I'll sit down and watch his passages. It's so ridiculously simple sometimes, and I'll be like, "How come I didn't see that?" I'm influenced by Bowie lyrically. "Quicksand Jesus" may be the closest thing to it, but it's not really.

I write a lot of the lyrics in Skid Row, and in a lot of cases, Snake writes a lot

of the music. We probably go 60-40 or 70-30, me to him, on the lyrics, and then almost 50-50 on the music. I remember exactly where I was when I wrote the riff to "Here I Am." It was two weeks before we went to do the record. I was in my old apartment in Long Branch and I was sitting there doing something out of the ordinary—I was actually practicing. I was watching TV, too, and I just started dicking around with a riff. "Piece of Me" is another one of my riffs. Snake and I were writing a different song, and he went to take a piss, and I came up with the riff and half the song before he came back. "Creepshow" is pretty much mine. It was inspired by a drumbeat that Rob was playing at rehearsal.

Continued on Page 100

Confessions Of A Session Monster



No, really! The GB-2 Session Trainer from Kawai gives you loads of classic songs exactly reproduced in complete musical arrangements: drums, bass, keys, rhythm guitars, the works. It's just like playing with some of the greatest names in the business.

Now you can sharpen your chops in any key and tempo - 48 complete songs using complex chords and arrangements span an incredible range of musical styles. Additional songs can be loaded into the GB-2 via a Card Slot, plus 10 Internal Memories allow user customization of programs. Also, Kawai is introducing a number of new Song Program Cards to further expand the performance power of the GB-2, and expand your musicianship along the way.

Other performance features include an External Input and Mixer that allows your instrument sounds to be combined with the GB-2 sounds and sent to either the Headphone or Audio Output, and an internal Overdrive circuit that can beef up any guitar plugged into the GB-2.

Best of all is that with a GB-2 you can really sharpen your technique while playing with some of the best back-up bands in history - all for just \$349.00.

The GB-2 is your backstage pass to playing with the pros.



KAWAI

Digital Magic.

©Kawai America Corporation, 2055 E. University Drive, Compton, CA 90224 (213) 631-1771

Flying Colors

A guitar cord can have a great affect on your performance. If it chokes your sound, shorts out, or gets wrapped into a knot in front of you, a great gig can be spoiled. Whirlwind's Leader Elite solves these problems and lets you soar through your shows with flying colors.

With its unique woven jacket, the Leader Elite actually gets better with age. It becomes more supple. It resists almost any abuse you can give it, and it won't tangle into a constricting mess.

The Leader Elite is made from our Accusonic+1 cable so it's noise-free, and won't alter your sound. Plus we guarantee it for 10 full years. Up front, it's a little more expensive, but over its lifetime, it's a bargain.

THE LEADER ELITE
whirlwind

100 Boxart Street, Rochester, NY 14612
716-663-8820

Continued from Page 93

listen back to the Aerosmith tapes and go. 'Yeah, we played pretty damn good.' This year, we're going out with the songs being structurally different, and being a bit more commanding of our ability. We wanted everything to be sitting as well as it could be in the pocket, and one of the things that we decided to do is figure out what tempos felt the best in a live setting. Sometimes we were playing onstage and the tempo's going to be a little bit faster or a little bit slower, depending on the mood. So we got a clearer idea about what the tempos were. Rob's got this thing called the Beat Bug. SCOTTI: The Beat Bug gives you a number. It will read a number on your snare drum and record the time between the hits. If the number speeds up or slows down, that means that's what you're doing. You can deliberately speed up in parts of songs, which we did in some of the choruses.

DAVE: Rob was a bit hesitant to use it at first, 'cause it was a case of getting used to something, and now he's the best. If you feel something slowing, all he's got to do is look at his snare drum and see where he's at, and correct the tempo without anyone noticing.

What gear do you have on the road?

DAVE: I have 12 Rivera cabinets. Mine and Scotti's set-ups are basically the same, but I have a little bit more signal processing gear than he does. I've got two Rivera heads, the 120-watt's. I have the Nady wireless. I have a Digi-tech GSP-128, which I use for this preset in there. I think me and Scotti both use the same one. It's like a reverb, a slight delay, and a little bit of chorus. It's got EQ on it, where they beef up the bottom end a little bit, as well. I use that on all my raunch settings. I also have this Flash unit I use in conjunction with a MIDI mitigator pedal. My guitar tech steps on this MIDI mitigator whenever I need a sandwiching of sound, say, going from the intro of "Monkey Business" into the heavy part. I don't have to worry about that. The reason I had to get the MIDI mitigator is that there are a lot more changes on this new record than were on the first record. In "Psycho Love," in the middle part, where it's got this balls-out guitar, all of a sudden we go to the bridge, and it's this really eerie, layered, chorusy guitar sound. I had to be able to pull that off live somehow. But the only thing that I have on the floor in front of me is a Boss overdrive pedal. And what's your main guitar for playing live?

DAVE: The same ones I used on the record. The Vreeble, which is a guitar that Chris made for me, for basically all the really heavy stuff, the two Blackhawk guitars, and the white ESP.

Has playing with Guns N' Roses influenced you at all?

DAVE: Slash and Izzy are one of those great guitar duos. Izzy's really solid in his playing with the rhythm section, but he's a loose player. He reminds me so much of Keith Richards in his style. He's got this really loose right hand when he's strumming, whereas I have a really tight right hand. I'm always chugging on the low E, or low D, and he's just loose and open. Slash is such a tasty guitar player. He's so talented. He's an original, in my book. I've watched Slash do his solo, and he's totally emotional. His choice of notes is almost insane. It's beautiful. I never realized how good a player he was until I came out here. I mean, I've always loved Slash's playing on records and stuff like that, but just to watch him play—his choice of notes is choice!

SCOTTI: Slash is a great guitar player. Since we've been out here, I've heard him play styles that I've never heard on record. He's a lot more of a melodic player than I thought he was. He is very bluesy, but, man, he is so melodic. He can shred, too.

Do you guys play guitar together outside of the band?

SCOTTI: Not really. We play in the dressing room. We don't play together—we all sit in our own space and everyone does what they're doing. I've got a Tele that I play in the dressing room. Once in a while, he'll come over and say, check this out, look at what I learned how to do, or, listen to this riff. We always share riffs with each other, but we don't sit around and jam that much. We used to do it quite a bit. When we worked at the music store, we used to pick up acoustics and pretend we were jazz players. He would show me chords I couldn't play, and I would have to try to play them.

DAVE: Scotti got to the point where he didn't play back solos for me because I would be doing cartwheels in the studio, going, "That's amazing!" I really get off on the guy's playing. I'm probably his biggest fan. Last night I was trying out this new Gibson in the dressing room, and I started playing this riff, and Bas is sittin' there and he goes, "That's really cool, man. You got that on tape?" I had put it on tape a couple days before, on a Dictaphone. But that's the indication of whether something is cool or not. If you're playing something and no one mentions a word, then you're like, "Hmmm. Okay. Next." —

SKID ROW

MAXIMA GOLDS

Strings That Can Take A Licking!

Randy Hansen's aggressive style of playing will put the best of strings to the test. But only MAXIMA PURE GOLD strings can withstand his continual year-round abuse.

Available in both Gold and Chrome, Maxima strings are made to last! Look for Randy on tour and pick up a set of Maxima Strings at your local music store!

Patented Worldwide, Handmade in Germany

Maxima Strings • 57 Crook Ave • Clifton, NJ 07011
Tel: 201-772-3333 • Fax: 201-772-5410



*"The Extra-Lights taste great
and they're less filling."*

Randy Hansen

ROB AFFUSO / SKID ROW

BY BRUCE POLLOCK AND JOHN STIX

I always like to say that the drummer is the driver of the band, and the band is the passenger. I've seen drummers who have amazing chops, and can do amazing drum solos that'll blow you out of your seat, and then they get with a band, and they're all over the place. They just don't hold the bottom down. In this band, Snake and I play off each other a lot, especially live. It's kind of like in a big band, how the drummer would accent with the horn section. I do that with Snake, and keep the bottom down with Rachel.

The studio's a lot different from the live performance, and you may be an exciting drummer, good to watch, and you might have some neat licks that you do, but if you can't really do the pushing and the pulling that's required in the studio to make a song work, by then it might be too late to learn, because your band's going on to do an album, and you don't have time. I can even say that about our band. Through the first album, everyone was real critical of the drums, and I felt that I was always under the microscope, because everything was based around the drums, so it had to be perfect. I think I held back a little bit, so as not to make any mistakes. Now, I have this little P.A. set up. I have a drum machine with a cowbell click, really loud, right near me, so I can groove to it, and I work on being a steady player just hanging with the click. A lot of people can't work with the click, and they fall to pieces. 'Play to a metronome' teachers told me, all the time—I just couldn't be bothered. I definitely wish I had done it more.

One of my influences is Phil Rudd, the drummer from AC/DC, although I didn't appreciate him until I was older. When I was younger I always thought, 'My god, that's so simple, anyone can do that.' Now, since our musical style is similar to theirs, I understand how difficult it is to push the song and yet still keep the backbeat. There's a lot involved, learning how to groove hard, how to push the song with the hi-hat or the ride, yet hold back on the backbeat with the snare. A lot of times, you tend to hold back on the hi-hat figures or the ride figures when you're playing on the back of the beat. In order to really drive the song, you have to be right on or in front of the beat, and then put the snare on the back beat. I didn't understand that, and wasn't able to do it until two years ago. I



Robert John

was into a progressive rock style. I was into playing these weird fills, odd times—how many notes you can play within a measure? And then I realized how important the actual groove is. That's what Skid Row is based on.

Snake and Rachel are usually the songwriters, so they'll come in with an idea; it's never a whole piece, it's usually a chorus and a verse, and then I'll put something down that might hold the bottom down, to make the song groove. I have to understand what kind of feel they're feeling. Once Snake wrote a song and he was playing it half time. He wanted me to play it half time, but I tried it double time, and it really brought the song to life. That's just something I heard as a drummer; I changed the

whole feel of the song. If I do it and they don't like it, we won't keep it.

We try to be the innovators, instead of the followers. Not that we have this tremendously different drum sound, but I think in Skid Row we have a unique drum sound. On "Wasted Time," if you listen, we come in on a B verse, go to the chorus, and then come back into a verse. The drum beat could have been very, very common. It could have been a stupid, ballad drum beat. That's what it really called for, but we chose to put something different in there, just to get away from that typical rock ballad feel. I think it worked, 'cause I did some off things between the bass drum, the hi-hat, and snare drum—just so it wouldn't

Continued on Page 100

REACH Out and Hurt SOMEONE.



Crank up a VALVESTATE. Blast off.
Scare people.

That's why everyone plays
Marshall in the first place.

It's not about science, but
VALVESTATE'S breakthrough
technology gives you Marshall
sound that can break down walls.

You feel VALVESTATE. The Clean,
the Crunch & the Distortion.

VALVESTATE comes in 40x40

and 80x80 stereo power amps,
10/20/40/80 watt combos and
a 100 watt stack.

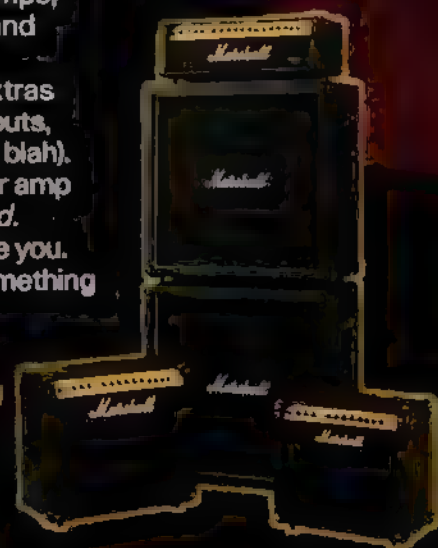
You get all the Marshall extras
(buffered EFX loops, direct outs,
headphone jacks, blah, blah, blah).

And the one thing no other amp
can give you. *Marshall Sound.*

All at prices that'll surprise you.
VALVESTATE. Give 'em something
they'll remember you by.

Marshall[®] VALVESTATE[™]

For more information on VALVESTATE amps and other new Marshall products, send your name and address, plus \$3.00 to: Dept. V3, Marshall Amplification, 88 Frost St., Westbury, NY 11590.



RIFF-GRIP™

ULTIMATE HAND & FINGER EXERCISER!

Essential for guitarists, pianists and musicians.

Quickly develops: strength, speed, dexterity, coordination and endurance.

Complete workout for each individual finger, and for hands, wrists and forearms.

Beginners will quickly leap months ahead!

Pros easily warm-up anytime, anywhere.

Unique palm bar adapts to every hand position!

Pocket size and durable for lifetime use.



For the retail store nearest you call: 800-752-0164
Sugg. Ret. Price \$9.95 Dealer inquiries welcome!

RIFF-GRIP™ by GRIP MASTER™ IMC PRODUCTS CORP.
 P.O. Box 32, Westbury, N.Y. 11590 Tel: 800-752-0164 Fax: 516-947-4141

OVER 250,000 GRIP-MASTERS SOLD WORLDWIDE

International Distributors

Australia • JACARANDA MUSIC • 8-231-4570
 Austria • JACQUES ISLER • 662-824679
 Belgium • MULTIPLE CHOICE • 3-877-22-25
 Brazil • SPARK • 11-577-3611
 Canada • C.M.S. MUSIC • 514-387 7331
 England • ROSE-MORRIS • 081 427-5377
 Finland • MUSAMAILMA KY • 0-441-463
 France • MUSICO • 89-20-33-00
 Germany • PELLARIN • 2234-160-11
 Greece • ZOZEF • 1-417-0151
 Iceland • THE GUITAR • 1-22125
 Israel • R.B.X. INTL • 3-298-251
 Italy • WILDER • 0521-76675

Malaysia • ART TUNE SDN BHD • 4-360-857
 Mexico • CASA ALVAREZ • 5-512-5500
 Netherlands • HOLLAND CENTRE • 3402-61461
 New Zealand • SOUTH PACIFIC MUSIC • 9-443-1233
 Norway • NORSK MUSIKK REKVISITA • 02-230510
 Puerto Rico • VILLA PIANO • 809-727 5050
 Portugal • F RIBEIRO • 1-82-65-43
 Spain • ZUBIA IM SL • 43-331 568
 Sweden • MUSITECH • 251 11436
 Switzerland • JACQUES ISLER • 1-911-0990
 Taiwan • HAPPY INSTRUMENTS • 7 383-3284
 Thailand • DYNAMIC SOURCE • 2-223-5901
 Venezuela • INSTR. MUSALES BUCI • 2-72-70-31

ROB AFUSO

Continued from Page 98

be typical. On "Monkey Business," I played the cowbell with my right hand and the hi-hat with the left, so I switched on and off. I think "Chain Gang" is one of the strongest groove tunes on the album. In the chorus, I do a quarter note pattern on the bell, and I reach over with my left hand on the end of four, and do an eighth note with the left hand on the cymbal. My job on "Threat" was to make that song as big and powerful as I could. The drum part is really wide open. "Psycho" has a lot of grace notes on the snare drum that aren't evident. You can probably hear them if you listen to the CD. It's a really neat drum pattern between the snare and the bass drum. It's almost like a cyclical kind of thing, back and forth.

I think my tuning is unique, as well. What I do is, I subconsciously tune the drums to thirds, and then I always tighten the top head tighter than the bottom head. I keep the bottom head slightly tuned down, so it vibrates more than the top, and it allows the drum to resonate. If you tighten the heads too much, you choke the tuning and the natural sound of the drum. Right now I use Pearl drums, and I use Sabian cymbals, I usually use the maple shells live. I actually used birch shells in the studio. The birch shells have a brighter sound to them, and it was more the sound that I wanted in the studio; however, at live shows the warmth of the maple drums makes for a real big sound. I can get the attack through the P.A. on the maple drums, the birch doesn't have the depth that the maples do, and the attack is really what I'm looking for. In the studio, we wanted to get a real strong drum sound. We wanted the presence of the drums to be felt on all the songs, as opposed to just being the backbeat. ➤

RACHEL BOLAN

Continued from Page 94

On this record, I used this old Fender P Bass on every song. As a matter of fact, on "The Ballad," I just ran completely direct, one cord, that's it, boom. For the road, I've got a 12-string bass, a double-neck bass with a 4-string and a 12-string which I use in "Psycho Love." I used a 4-string for the whole thing, and then overdubbed the 12-string in the breakdown, and I wanted to be able to do it live. I have five Spector's with EMGs out with me, and that's it. My rig had four Dynacooustic cabinets, which come from this company out of New Jersey. He builds my cabinets for me, with EV speakers. There were two 15's and eight 10's. I used one Gallien-Krueger RB 800 and then I ran through a

Continued on Page 136

Lick It!

With Metal Method video courses,
you can master the guitar.

If you dream of being onstage, Metal Method can help you lick the guitar in no time at all! This no-frills guitar course is packed with essentials. So it gets right to the point. In fact, instructor Doug Marks guarantees results – or your money back. That's why he's sold over a quarter of a million Metal Method lessons in 84 countries since 1981. Although other guitar courses attempt to copy his techniques, there's just no substitute for experience. Doug recently revised Metal Method from the ground up, taking over 10 years of his students' feedback into account. And don't look for these videos in music stores – they are only available by mail!

Beginner Guitar

You don't need to know anything about playing guitar to get started, with pointers on tuning and getting the most out of your practice time. Along the way, you'll pick up all the chords you need to play today's metal, basic licks and patterns, simple lead and rhythm techniques and equipment tips for an explosive metal sound. Learn to read guitar tablature, master speed and dexterity with fingering exercises and use your subconscious to make guitar playing as natural as breathing. After 12 weeks, you'll be good enough to join a band and ready for the Experienced Course. 3-hour video includes 12 lessons with manual. The complete Beginner Course is only \$49.95 (#31).

**Hurry Up and Order
Before Your Friends Do!**
Call 1-800-243-3388
M-F 9-5 (PST)



This number is strictly an order taking service, for credit card orders only. Sorry, no CODs. Please call (818) 341-0507 for foreign orders, information and customer service.

My Personal Guarantee

If you're not satisfied with these lessons for any reason, I'll refund your money in full with no questions asked. Just return them within 60 days from receipt of order.

Doug Marks
Metal Method Instructor



Experienced Guitar

Do you practice and still feel like you're not making progress?

Metal Method can help you advance more in one month than you have in the past year! Skeptical? With our money-back guarantee, what do you have to lose? Learn impressive new techniques, arpeggios, scales and modes. Play lightning fast with 3-notes-to-a-string patterns and sweep techniques.

Most important, the playing exercises really teach you to apply this stuff – effortlessly.

By the end of this course, you'll be a metal guitar master. 3-hour video includes 12 lessons with manual.

The complete Experienced Course is only \$49.95 (#33).

Classic Metal II

Impress your friends with these on-stage versions of "Welcome to the Jungle" and "Sweet Child O' Mine" by Guns N' Roses, taught in painstaking detail. Each part is played at slow then normal speed. The tablature is shown with every note pointed to as it's being played. 90-minute video only \$19.95 (#22).

To Order By Mail, Send Form To:
Metal Method Productions
21828 Lassen Street, Suite N-P
Chatsworth, CA 91311

Make checks payable to Metal Method.
2 week hold on checks, immediate processing on money orders.
Payment in US funds.
PAL available.



Please check videos ordered:

<input type="checkbox"/> #31 Beginner	\$49.95
<input type="checkbox"/> #33 Experienced	\$49.95
<input type="checkbox"/> #22 Classic II	\$19.95

Total Price of Lessons _____

Include \$5 S&H \$5.00

Calif. residents add 6.5% sales tax _____

TOTAL AMOUNT _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Doug Marks is reforming his band HAWK – so send in those audition tapes! Congratulations to HAWK album drummer Matt Sorum (Guns N' Roses) and former HAWK members Scott Travis (Judas Priest) and Lonnie Vencent (Bullet Boys).

BEG, BORROW & STEEL.



GUARANTEED TO SEND IT UP YOUR NECK AND DOWN YOUR NECK

Blue Steel's™ proprietary Ergo-Tech® processing re-aligns and reorganizes the strings' molecules into a tighter more re-active configuration. This tighter molecular configuration produces a string which is Super Brilliant, has a Full Tight Bottom End and Extended Life.

DEAN MARLEY STRINGS, INC., 3000 ROTT BLVD., #23, SANTA CLARA, CA 95051 (408) 859-2458

THE THREAT

As Recorded by Skid Row

(From the album SLAVE TO THE GRIND/Atlantic Records)

Words and Music by Rachel Bolan
and Dave 'The Snake' Sabo

⑥ = D

Moderate Rock ♩ = 115

D5 000XX
G5 5fr.
F5 5fr.
C5 5fr.
D5V 5fr.
F5V 8fr.

Intro N.C.
Gtr. I

P.M.----4 P.M.-4 P.M.-4 P.M.----4 P.M.-4

A.H. (15ma)

Gtrs. I&II Rhy. Fig. 1

P.M.----4 P.M.-4 P.M.-4 A.H. P.M.----4 P.M.-4 P.M.----4 P.M.-4 P.M.-4

A.H. pitch: A

*Random artificial harmonics produced by moving the pick from over the pickup toward the neck.

(end Rhy. Fig. 1) w/Rhy. Fill 1A Rhy. Fill 1 Gtr. I D5

P.M.----4 P.M.-4 P.M.----4 P.M.-4 P.M.-4 P.M.----4 P.M.-4

sl. sl. P P P P P P P P

Rhy. Fill 1A

Gtr. II (cont in slashes)

P.M.-4 P.M.-4

P H P P P

Gtr. II 1st, 2nd Verses

1. Well, I've been con - vict - ed — with and with-out rea - son,
 2. See additional lyrics

⑧ open D G5 F5

sl.

sl.

sl.

G5 C5 D5V

tarred and feath-ered like a pip - er on a kill - ing spree, and felt the an - ger —

sl.

sl.

sl.

(cont. in notation)

⑧ open D G5 F5 C5 F5viii

of gen - er - a - tions, and been a tar - get for the cheap shots of au - thor-i - ty —

pick slide

Pre-chorus
3rd time substitute Rhy. Fill 4
D5 F5 F#5 G5 F5 N.C.

So you think you cut me down to size_____

F5 D5 F5 F#5 G5 F5 N.C.

Gtr. I

P.M. P.M. P.M.---1 A.H. (15ma) P P A.H. P.M.-1 semi-harm. P.M. P.M.

Gtr. II

P.M. P.M. P.M.---1 P P A.H. pitch G sl. sl. P.M.---

*3rd time chord is struck, not tied.

2nd time substitute Rhy. Fill 2
3rd time substitute Rhy. Fill 5

Well, there's some- thin' you should re - al - ize. It's

F5 D5 F5 F#5 G5 F5 N.C.

P.M.---1 semi-harm. P.M. P.M.

Full grad bend Full P.M.---

Rhy. Fill 2

Gtr. I

P.M. 4 Full P H

Rhy. Fill 4

Gtr. I

P sl. P

Rhy. Fill 5

Gtr. I

P.M.-4 A.H. 1 1/2 (8va) grad bend 1 1/2

3rd time substitute Rhy. Fill 6 F5 D5 F5 F#5 G5 F5 2nd time substitute Rhy. Fill 3
 3rd time substitute Rhy. Fills 7 & 7A
 CS

gon-na take more than a break in the law... to make me smile... pret-ty for the

P.M.-----4 semi-harm. P.M. P.M.

P.M. P.M.

Rhy. Fill 3

Gtr. I CS A.H. (15ma)

A.H.

A.H. pitch G

Rhy. Fill 6

Gtr. I

semi-harm.

P.M.-----4

Rhy. Fill 7

Gtr. I CS G5

pick slides

Rhy. Fill 7A

Gtr. II CS G5

sl

G5 N.C. Chorus D5 N.C.

wreck - in' ball _____ Won't beg, _____

Rhy. Fig. 2 (both gtrs)

sl. P.M.-----4 *sl.* P.M.-----4 P P P

sl. 5 5 5 5 5 4 5 0 *sl.* 7 7 7 7 7 6 5 0 P P

P.M.-----4

5 5 5 5 5 4 5 0

C5 N.C. C5 Bb5 N.C. F5 N.C.

won't bleed, The end of sac - ri - fice, is a threat to so - ci - e - ty, _____

sl. P.M.-----4 *sl.* P.M.-----4 P.M.-----4

sl. 0 2 0 0 3 5 0 0 *sl.* 0 5 0 0 0 5 0 0 0 2 0 0 3 5 5 5 5 6 0 0

P P

D5 N.C. C5 N.C.

Hard lute, _____ you'll see _____

sl. P.M.-----4 *sl.* P.M.-----4 P P P

sl. 7 7 7 7 7 5 0 0 *sl.* 5 5 5 5 5 4 0 0 P P

C5 Bb5 N.C. To Coda 1. F5 N.C.

Once you've made your mark, you've made a threat to so - ci - e - ty, —

(end Rhy. Fig. 2)

sl. P.M. P.M.

w/Rhy. Fig. 1 w/Rhy. Fills I & 1A D5

yeah —

Both gtrs D5 F5 D5

2. F5 N.C. G5

threat to so - ci - e - ty, —

(cont in slashes)

P.M. P.M.

F5 D5 F5 D5 F5 D5

yeah. —

Guitar solo F5

Gtr. II

Huh! 5fr. D G 3fr. 1/4 F open D P.M.

Ow! 5fr. G F 3fr. 1/4

Gtr. I Full sl. 1 1/2 A.H. sl (15ma) Full

grad. release

Full sl. 1 1/2 A.H. Full

A.H. pitch G

The image shows a page of guitar sheet music for the song "The Highway Blues" by Robert Johnson. The music is written in 12/8 time and features various guitar techniques such as bends, slides, and triplets. The key signature has one flat (Bb). The piece concludes with a "Coda" section marked "D.S. al Coda".

Coda w/4th bar of Rhy. Fig. 2 F5 N.C. w/Rhy. Fig. 2 D5 N.C.

threat to so - ci - e - ty. Won't beg! —

C5 N.C. C5 Bb5 N.C. (Won't beg, —

won't bleed.) — The end of sac - ri - fice — is a,

F5 N.C. D5 N.C. C5 N.C.

a threat, a threat. (Hard line, — Hard line! — you'll see) —

C5 Bb5 N.C. F5 N.C.

Once you've made your mark, you've made a — threat to so - ci - e - ty. —

w/Rhy. Fig. 1

Yeah! —

Both gtrs.

P.M.----- P.M.-----

P sl sl P P sl

P sl sl P P

* sl
*Slide applies to Gtr. 1 only

Additional Lyrics

2. I wasn't put here to be treated
Like some disease you hoped would go away if left alone.
Yeah, you can sweep me under the carpet,
But I'll still infect your need to use me as a steppin' stone. (To Pre-chorus)

Music Key

HH	open hi-hat	Ride	Ride bell	Crash
TT	strike hi-hat			
SD	open, then			
FT	close with foot			
BD1	on beat indicated			
HH x w, foot	by slur,			

DRUM LINE FOR THE THREAT As Recorded by Skid Row (From the album SLAVE TO THE GRIND/Atlantic Records)

Words and Music by Rachel Bolan
and Dave 'The Snake' Sabo

Moderate Rock ♩ = 115

Intro

Synth toms-----

1st Verse

Pre-chorus

Chorus



2nd Verse



Pre-chorus



Chorus



Gtr. solo



Pre-chorus

The Pre-chorus section consists of five staves of music. The first four staves feature a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. The fifth staff begins with a double bar line and a key signature change to one sharp (F#), followed by a continuation of the eighth-note pattern.

Chorus

The Chorus section consists of seven staves of music. The first staff begins with a double bar line and a key signature change to one sharp (F#). The music is characterized by a steady eighth-note bass line and a melody of quarter and eighth notes, many of which are marked with a 'v' (accent) or a 'p' (palm mute). The section concludes with a final double bar line.

BASS LINE FOR THE THREAT

As Recorded by Skid Row
(From the album SLAVE TO THE GRIND/Atlantic Records)

Words and Music by Rachel Bolan
and Dave 'The Snake' Sabo

Tune down:

④ = D

Moderate Rock ♩ = 115

Intro

3

N.C.

N.C.

1st, 2nd Verses
D5

G5 F5

1. Well, I've been con - vict - ed (etc.)
2. I was - n't put here (etc.)

G5

C5 D5

G5 F5

Pre-chorus

C5

F5

D5

F5 F#5

G5

F5 N.C.

F5

D5 F5 F#5 G5 F5 N.C.

F5

2

2

2

D5

F5 F#5

G5

F5

Play Fill 1 2nd time

C5 G5 N.C. Chorus D5 N.C.

Won't beg,—

C5 N.C. C5 Bb5 N.C. F5 N.C. D5 N.C.

won't bleed... (etc.)

3rd time to Coda

1. F5 N.C. N.C.

2. F5 N.C. G5 D5 F5 D5 F5 D5 F5 D5

Fill 1

sl. sl.

Guitar solo

F5 C5 N.C. F5

sl

sl

C5 N.C. F5 C5

sl

D5 N.C. D.S. al Coda

sl

Coda

F5 N.C. D5 N.C. C5 N.C.

sl

p

p

p

C5 Bb5 N.C. F5 N.C. D5 N.C.

sl

p

sl

p

p

C5 N.C. C5 Bb5 N.C. F5 N.C.

sl

p

sl

p

p

N.C.

sl

p

H

p

2

D5

2

(0)

p

H

p

(0)

(0)

BAD TO THE BONE

As Recorded by George Thorogood and the Destroyers
(From the album BAD TO THE BONE/EMI Records)

Words and Music by George Thorogood

Moderate Shuffle $\text{♩} = 100$

(Band tacet)

Intro *Gtr 1

*Open G tuning: ⑤ = D, ④ = G, ③ = D, ② = G, ① = D.

(Band in)

*Sounds 1/4 tone higher.

1st Verse

Know on the day I was born, —

(Gtr. tacet)

the nurs-es all gath-ered round, — and they gazed in wide won-der at the joy they had found, —

The head nurse spoke up, said, "Leave this one a-lone." She could tell right a-way

that I was bad to the bone. Bad to the bone. Bad to the bone.

Riff A----- Riff A1-----

w/Riff A1 (4 times) G C G B \flat G C G B \flat G C G B \flat

B - b - b - b - b - b - bad, b - b - b - b - b - b - bad, B - b - b - b - b - b - bad,

bad to the bone. I broke a thou-sand hearts be-fore I met you.

(Gtr. tacet)

I'll break a thou-sand more, ba-by, be-fore I am through. I wan-na be yours, pret-ty ba-by,

w/Riff A w/Riff A1 (4 times) C G B \flat G C G B \flat

yours 'an yours a-lone. I'm here to tell you, hon-ey, that I'm bad to the bone.

G C G B \flat G C G B \flat G C G B \flat

Bad to the bone. B - b - b - b - b - b - bad, b - b - b - b - b - b - bad,

G C G B \flat G C G B \flat G C G B \flat Guitar solo I

B - b - b - b - b - b - bad, bad to the bone.

Riff A2 (end Riff A2)

G N.C.

let ring

let ring

let ring let ring let ring

C G B \flat

*1/4 tone flat.

3rd Verse
G N.C.

I make a rich wom - an beg. an' I make a good wom - an steal._____

(Gtr. tacet)

I make an old wom-an blush, an' I make a young girl squeal.

I wan-na be yours, pret-ty ba-by, yours an' yours a - lone._____ I'm here to tell you, hon-ey,

w/Riff A1 (3 times)
G C G Bb

that I'm bad to the bone. B - b - b - b - b - b - bad._____

G C G Bb w/Riff A2 C G Bb G C G Bb

B-b-b - b-b-b-b - bad. B-b-b - b-b-b-bad. Bad to the bone.

Sax solo
G C G Bb

G C G Bb G C G Bb

let ring (w/o slide - 4)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign (%). The second system contains the next two measures, which also end with a repeat sign (%). The melody is written in treble clef with a key signature of one sharp (F#). The first measure of the first system is a whole note chord (G4, B4, D5) with a 'G' chord symbol above it. The second measure is a half note chord (C5, G4, Bb4) with a 'C G Bb' chord symbol above it. The first measure of the second system is a whole note chord (G4, B4, D5) with a 'G' chord symbol above it. The second measure is a half note chord (C5, G4, Bb4) with a 'C G Bb' chord symbol above it. The bass line is written in bass clef. The first measure of the first system is a whole note chord (G2, B2, D3) with a 'G' chord symbol above it. The second measure is a half note chord (C3, G2, Bb2) with a 'C G Bb' chord symbol above it. The first measure of the second system is a whole note chord (G2, B2, D3) with a 'G' chord symbol above it. The second measure is a half note chord (C3, G2, Bb2) with a 'C G Bb' chord symbol above it. The bass line is written in bass clef. The first measure of the first system is a whole note chord (G2, B2, D3) with a 'G' chord symbol above it. The second measure is a half note chord (C3, G2, Bb2) with a 'C G Bb' chord symbol above it. The first measure of the second system is a whole note chord (G2, B2, D3) with a 'G' chord symbol above it. The second measure is a half note chord (C3, G2, Bb2) with a 'C G Bb' chord symbol above it.

G C G Bb G N.C. C G Bb
 sl. sl. sl. sl. sl. sl. sl.
 rake
 sl. sl. sl. sl. sl. sl. sl.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with a 'sl.' (slur) marking the first measure. The bottom staff is a bass clef, also with a key signature of one sharp and a 2/4 time signature. It features a bass line with a 'sl.' marking the first measure. Above the treble staff, the chords G, C G Bb G, C G Bb G, and C G Bb are indicated. The music is a simple, folk-like tune.

The musical score is written for guitar on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into measures by vertical bar lines. Chord symbols are placed above the staff: G, C, G, Bb, G, C, G, Bb, G, C, G, Bb. Slurs indicate phrasing, and 'sl.' marks slides. A specific instruction '(w/o slide--- 1/4)' is written below the first measure. The bottom of the page contains a series of small, illegible text fragments, likely bleed-through from the reverse side of the manuscript.

[illegible]

G7

(w/o slide)

C G B \flat G C G B \flat G 4th Verse N.C.

Now, when I walk the streets,

(Gtr. tacet)

(w/ slide)

sl

sl

kings an' queens step a - side. Ev-'ry wom-an I meet, huh, huh,

they all stay sat - is - fied. I wan - na tell you, pret - ty ba - by,

well, I see I make my own. An' I'm here to tell you, hon - ey,

w/Riff A

3 2

3 2

C G B \flat

w/Riff A1 (5 times)

G C G B \flat G C G B \flat

that I'm bad to the bone. Bad to the bone.

G C G B \flat C G B \flat

B - b - b - b - b - b - bad. B - b - b - b - b - b - bad.

Outro

G C G B \flat G C G B \flat G C G B \flat

B - b - b - b - b - bad, _ Wo, bad to the bone.

The first system of music shows a vocal line in G major with a 4-measure phrase. The guitar line features a slide effect (sl.) on the 12th fret, with a wavy line indicating a vibrato or sustain effect.

G C G B \flat G C G B \flat G C G B \flat G

(w/o slide) (w/slide) let ring

The second system continues the vocal line and guitar accompaniment. The guitar line includes a slide effect (sl.) and a wavy line indicating a vibrato or sustain effect. The guitar line also features a slide effect (sl.) on the 12th fret.

The third system shows the vocal line and guitar accompaniment. The guitar line includes a slide effect (sl.) and a wavy line indicating a vibrato or sustain effect.

C G B \flat G C G B \flat

The fourth system continues the vocal line and guitar accompaniment. The guitar line includes a slide effect (sl.) and a wavy line indicating a vibrato or sustain effect.

G N.C.(G7) (C/E) (Cm/E \flat) (G/D) G7

(w/o slide) rit - - - - 4

The fifth system shows the vocal line and guitar accompaniment. The guitar line includes a slide effect (sl.) and a wavy line indicating a vibrato or sustain effect. The guitar line also features a slide effect (sl.) on the 12th fret.

BASS LINE FOR BAD TO THE BONE

As Recorded by George Thorogood and the Destroyers
(From the album BAD TO THE BONE/EMI Records)

Words and Music by George Thorogood

Moderate Shuffle ♩ = 100

Intro (Band tacet)

3

(Band in)

G

C G B♭

1st, 2nd, 4th Verses

G

N.C.(G)

1. Know on the day I was born, (etc.)
2. I broke a thou- sand hearts (etc.)
4. Now when I walk the streets (etc.)

3rd time to Coda

1.

C G B♭ G C G B♭

2. Guitar solo I

G

C G B♭ G

Play 3 times

G

C G B♭

3rd Verse

G

N.C.(G)

I'll make a rich wom - an beg, (etc.)

C G B♭ G C G B♭

Sax solo

G C G B \flat % % % % %

sl G CG B \flat G CGB \flat % %

Guitar solo II

G C G B \flat % % Play 3 times % G sl

G7 G CG B \flat % % D.S. al Coda

Coda
Outro

G C G B \flat % % % % % %

G C G B \flat % % G N.C.(G7)(C) (Cm/E \flat) (G/D) G7

GREEN RIVER

As Recorded by Creedence Clearwater Revival
(From the album THE INDIAN RUNNER/Capitol Records)

Words and Music by John C. Fogerty



Moderate Rock $\text{♩} = 138$

N.C.(E7)

Gtr. I

Gtr. II (acous.)

E

mf

sl.

sl.

sl.

sl.

$\frac{1}{4}$

$\frac{1}{4}$

H

H

Rhy. Fig 1

$\frac{1}{4}$

sl.

sl.

sl.

sl.

$\frac{1}{4}$

$\frac{1}{4}$

H

H

(end Rhy. Fig. 1) 1st Verse
w/ Rhy. Fig. 1 (2½ times)

E

Well, _____ take me back down where cool wa - ter flows y'all.

$\frac{1}{4}$

$\frac{1}{2}$

$\frac{1}{4}$

$\frac{1}{2}$

H

Ah, let me re-mem-ber things_ I love_ now.

Stop-pin' at the log where cat-fish bite.

walk-in' a-long_ the riv-er road at night, bare-foot girl_ danc-in' in the moon-light.

I can hear the bull-frog call-in' me_ how!

Won - drin' if my rope's still hang - in' to the tree.

Love to kick my feet way down_ to shal - low wa - ter, ah -

w/Rhy. Fig. 2
C

shoe - fly, drag - on - fly get back to moth - er. Pick up a flat rock,

E

skip it cross_ Green a - Riv - er.

Guitar solo I
w/Rhy. Fig. 1 (2 times)
E

A - well, _____

Gtr. I

Gtr. III

Fill 1

w/Fill 2
w/Rhy. Fig. 2
C

Wavy line above melody line.

Wavy line above first guitar part.

Wavy line above second guitar part.

Key signature: one sharp (F#).

3rd Verse
w/Rhy. Fig. 1 (2½ times)
E

Wavy line above melody line.

Wavy line above first guitar part.

Wavy line above second guitar part.

Key signature: one sharp (F#).

*Gtr III out

Fill 2

Wavy line above melody line.

Wavy line above first guitar part.

Wavy line above second guitar part.

Key signature: one sharp (F#).

Fill 3

Wavy line above melody line.

Wavy line above first guitar part.

Wavy line above second guitar part.

Key signature: one sharp (F#).

with flat - car rid - ers an' cross -

H

H

tie walk - ers. Old.

H

H

w/Rhy. Fig. 2
C

Co - dy Jun - ior took me o - ver, said, "You're gon - na find the world.

H

H

A

is smold - rin', and if you get a - lost, come on home to Green

Guitar solo II
w/Rhy. Fig. 1 (till fade)
E

E

Riv - er." A - well, _____

Gtr. I

Gtr. III

let ring throughout

H H H H

Gtr. I

Gtr. IV *f*

H H H H H H

7(92)

*Gtr I out.

Begin fade

1/2 1/4 1/4 1/4 1/4 1/4 1/4 1/4

1/2 1/4 1/4 1/4 1/4 1/4 1/4 1/4

dim.

Fade out

BASS LINE FOR GREEN RIVER

As Recorded by Creedence Clearwater Revival
(From the album THE INDIAN RUNNER/Capitol Records)

Words and Music by John C. Fogerty

Moderate Rock ♩ = 138

Intro

4 E

mf

1st, 2nd, 3rd Verses

E

1 Take me back down where cool wa - ter flows, y'all (etc.)
2 I can hear the bull frog call - in' me, how! (etc.)
3 Up at Cod - y's camp I spend my days, y'all (etc.)

C

(2nd, 3rd times)

3rd time to Coda

A

E

Guitar solo I

2

C

A

D.S. (no repeat) al Coda

E

Coda

Guitar solo II

Play 5 times and fade

THE SCREAMIN DEMON PICKUP

legally tame,
hellacious
harmonics,
murderous attack!
Since five magnet
and custom shop
must give this
pickup that's
legitimately
and later, it's
being hard to
pickups, now even
it's that simple.

Hear the 'Screamin
Demon™' on Lynch
Mob's 'Wicked
Sensation' on Elektra
discs and tapes.

For more
information please
send \$2.00 for our
catalog or \$5.00
for our tape
showcasing
Seymour Duncan
pickups and amps.

Seymour Duncan
801 Pine Avenue
Santa Barbara
CA 93117

George Lynch plays
ESP guitars

©1991 Seymour Duncan


Seymour Duncan
For tone that sets you apart



And Tons More
Name Brand Music Products.

FREE Music Equipment Catalog

Check out the **Musician's Friend** catalog before buying your next guitar, amp, rack effect, or any music product:

- 64 pages of the latest gear available — the newest up-to-date information
- Detailed photos, complete descriptions and technical specifications on hundreds of name brand products.

You get more value shopping **Musician's Friend**.

- Toll-free product advice, ordering, and customer service.
- Extended shopping hours in the convenience of your own home.
- Satisfaction Guaranteed.
- Full 30-day return privileges.
- Huge selection of the most sought after gear, including top names like ART, Digitech, Marshall, Korg, Fostex, Tascam, Rockman, Jackson, EV, JBL, Hartke, Gallien Krueger, Lexicon, Seymour Duncan, and many more!

Call or send this coupon now
for your **FREE** Catalog.
(An \$8.00 value for one year).

503-772-5173

Be sure to mention **GFPM** when calling.

Name _____

Address _____

Apt. # _____

City _____

State _____

Zip _____

Musician's Friend

P.O. Box 869, Dept. GFPM,
Eagle Point, OR 97524

RACHEL BOLAN

Continued from Page 100

Groove Tube guitar preamp, just to get that Lemmy edge to it. I use Dean Markley Blue Steel strings, which get changed a lot. I can't stand a dull sound. I like a nice and new, bright, cut-your-head-off sound. I like a very percussive sound, almost like you're kind of playing a piano through a Marshall cabinet.

I write just about every day, because that's my favorite thing to do. Between interviews, I've got my 4-track all set up here. I have a Tascam Porta-5, with the Tascam Porta Monitors. The Alesis SR-16 drum machine, and the Zoom box Zoom's are amazing, man. They're unbelievable. I wrote the riff to "Rattlesnake Shake" to a drum machine. I programmed a groove which I thought was cool and wrote the riff around it. Sometimes we come up with a melody and fit the chords around it. "Wasted Time" was written like that. Bas came up with the melody, and Snake put the chords around it. I threw some lyrics in there. Sebastian doesn't write too many lyrics. Whenever we have a song, Snake or I will sing the melody line to him, along with the words. He throws his own inflections in. He doesn't make any major changes. It wouldn't be fair if someone went in and changed something I wrote, or something Scotti wrote. When you write something, you write it for a reason. Sometimes the three of us will sit down and write a song, or Scotti and I will get together. If someone comes up with great lyrics, no one's gonna say "Well, Rachel writes most of the lyrics, so he's gotta write the lyrics for this song." If you've got great lyrics, you've got a great song. "Quicksand Jesus" painted such a vivid picture in my head. Everything is on there. Some of those lyrics are Snake's. To me, those lyrics got the point across of what I was trying to say. And Sebastian sang it exactly how I heard it in my head. Sometimes you get very close to an idea; you hear a song all produced in your head, and when you hear it the slightest bit different, it seems like a radical change. But I try to keep an open mind when I write a song; people are gonna put their own inflections in it. It's to be expected. ➤

SEBASTIAN BACH

Continued from Page 90

from the first record, I had obviously gone through many experiences, to say the least, and I definitely had some songwriting to get off my chest for this record. I collaborated on five tunes. If I go through an experience, and I can translate it into words and melody, then I do it. I don't have a quota just so people will think I'm a songwriter. If I have something that I think is worth people listening to, then I'll bring it up to the

band. But it's not an ego thing, like, 'I'm a singer and I've gotta write songs just because I'm a singer.' Even though I didn't write it, I don't think anybody else could sing "The Threat," except for me. Those lyrics are right from the bottom of the soul—'cause we're very close, all of us. Then there's "Slave to the Grind." The music was mine, 'cause I wanted a real balls-out title track for this record. That's the kind of music I listen to. I walked downstairs to Rob's basement where we were practicing, and went, "Rob, do this" (sings rhythm), and I go "Rachel, Snake, do this!" (sings riff). We start playing it, and everybody looks around the room, and Rachel goes, "Wow, it sounds like a grind." And then he goes, "Yeah, we can call it 'Slave to the Grind!'" There's a number one record!

Basically, I go over to Snake's or Rachel's house and they play me a riff, and we try to come up with lyrics. If they have something completely done, they'll bring it into rehearsal, and I'll go through the lyrics and make sure it's right. We get in fights, because I don't sing any lyrics that I don't believe in 100%, and it's kind of a pain in the ass to everybody else, but I will never tell a musical lie. Rachel's one of the most underrated lyricists around. He's very abstract. We look at this like an easel and we're painting a picture. If we could be an inspiration to any other band to make something that might take some people by surprise, then I'd be really proud of that. It's a question of being really hard on yourself. I work with some of my friends bands that aren't signed and listen to their tapes. Some people think everything they write is great. They're not objective. But we are the total opposite. You have to be super-critical, because in this business everybody wants to see you screw up. So, if you're not hard on yourself, the people listening to it are gonna rip you apart.

I would tell singers to get as much experience as possible in the studio. When I was 16 years old, living in Toronto, not only was I in three bands, but one band was a studio project. I would go into the studio during the day. I was in a club band that I would play in at night. I had a demo tape in at a jingle house, and they would call me up, and I would go in and make money singing beer commercials in the studio. I would always go in and practice in a studio. I would meet people. I was always trying to get as much experience as possible, because you only get one shot, man. That's what I would tell singers: if you think that when you get a record deal, you're going to be a big rock star, you're wrong, because what's gonna happen is, you're gonna go in and you're gonna make a record, and if it's good, it's good, and if it sucks, it sucks. ➤

ELECTRIFY YOUR MUSIC



The MultiVerb Alpha is a whole new way to create and enhance your music.

- 8 simulation channels
- 20 kHz bandwidth
- New A.S.I.C. 24 bit processor
- Over 50 effects to choose from
- Better than 90dB S/N ratio
- 200 memory locations
- Multifunction rotary encoder
- Studio sensitive auto mute
- Triggering
- Over 2 options for pitch and frequency
- Fully programmable MIDI sound bank
- Parameters
- Stereo output

- 24 bit processing
- 100 pads
- All types of reverb
- Over 20 types of delay
- Gated and reverse reverb
- Programmable equalizer
- Leslie and multi-tap delay
- Stereo processing



- Stereo panning and imaging
- Exclusive Mid Data Monitor — see the Mid data display

The MultiVerb Alpha offers a new sound quality that is stunning. The increased power of the new 24 bit A.S.I.C. system allows for incredible amounts of processing resolution. Reverb's sparkling resonance is lush, dense and full.

The 24 bit UltraMod offers real-time control of all MIDI products but with the Alpha you may do incredible dive bomb pitch changes, sweep solo's side to side in real-time and bend notes with your feet. Control up to eight effects at one time. The creative power is electric!

ARTROC

CALL BOARD

P.O. Box 1490 Port Chester, N.Y. 10573

(The Call Board is free. Please write message on postcard and include your return address.)

GUITAR for the Practicing Musician has teamed up with some rockin' clubs to present **GUITAR Nights**. Below is a list of the clubs where the music and the magazine meet this month. If your favorite club isn't here, tell them to contact us, so you don't miss out on the music, the mania, and the official GFM merchandise available free only on **GUITAR Night!**

THE BUTTON SOUTH 100 Ansin Blvd. Ft. Lauderdale, FL. See local listings

ALPHEA VILLA 5055 Sinclair Rd. Columbus, OH. See local listings
THE RITZ—17580 Frazho Rd. Roseville, MI. See local listings
THE OMNI—4799 Shattuck Ave., Oakland, CA. See local listings
THE STONE—412 Broadway, San Francisco, CA. See local listings
HAMMERJACKS—1101 S. Howard St., Baltimore, MD. See local listings
LOST HORIZONS—Syracuse, NY. See local listings

This is in response to Clint Tankersley's letter to the July 1991 Callboard. I suppose, from your letter, that you've been listening to albums for the sound you want. Although this is a good way to cop ideas, it is not the only one. Also, if you realize that almost no album

in recent memory has straight guitar sounds, you'll be much better off.

These recordings are heavily processed in professional studios, with equipment that is so costly as to be unfeasible. Even with the right equipment, you would have to know exactly what you were after. Otherwise, you'd probably never get it.

One alternative is to talk to, and listen to, the hottest local guitarists you can find. Listen to sounds from these guitarists live. In person, you may discover a different flavor or texture you really like.

Or, you could examine your technique. In my own case, I wasn't really happy until I started playing without a pick. My tone became much more controllable. From just my hands, I could make it warm, sharp, etc. Now I basically pick with my index fingernail. After about 3-4 weeks, my very soft and weak nail became accustomed to use. Switching was much easier than I thought it would be. Also, I now have all 10 fingers free for any technique I require (tapping, harmonics, finger-picking, etc.). And I don't have to search for a pick anymore!

Something else to consider is your own description of your ideal tone(s). "Some where between Slash and Steve Vai." That's putting yourself between rock and a hard place (excuse the pun). While Slash's tone could be fairly easily approximated, there are about 3 billion types of tones on *Passion & Warfare*. No single amp, or even a combination of 2 or 3 amps, could handle all those. Your vague description leads me to believe you're not sure what you want. Perhaps some more time on the instrument, and less in the music store, would allow your true style and tastes to develop. Make the most of what you have. That's what separates the best from the rest. Look at Tony Iommi. He's missing part of his hand and is doing fine! This approach could also save you some money. Bide your time, practice, and keep a sharp eye out. Play everyone's gear you can, and keep your ears open. When you stumble upon the perfect set up, you'll be playing better, you'll be hearing better, and, with the money you've saved, you'll be able to buy it to boot! I hope this helps. Sincerely,

J. Swain
 N. Little Rock, AR

I would like to hear from anyone who has heard or purchased a Digital So-Mo from Applied Digital. What do you think of it? Do you recommend it? Also, any tips on getting a sound like Chris Oliva's from Savatage would be greatly appreciated.

R. Harting
 455 Amoretti
 Lander, WY 82520

Nineteen-year-old guitarist seeks band members to form original band. Influenced in vein of Queen, Rush, Styx, Queensryche and Supertramp. I am weird and need musicians with open minds who also like listenable material. Since music is my life, I am willing to relocate for right people.

Mike Hammond
 29 Fairview Ave.
 Binghamton, NY 13904

EXPRESS YOURSELF



Photo by Lori Stoll

"With plenty of low end, great balance, and a happening low 'B' string, **PROgressives™** make my bass sound like it was meant to sound."

Gary Willis

Hear Scott Henderson / Gary Willis on their latest release, **TRIBAL TECH.**



New! PROgressives™ The Expressive Strings!

Willis depends on GHS **PROgressives™** Bass Strings to blend melodic sustain with thunderbolt power.

GHS **PROgressives™** Roundwound Bass Strings are truly revolutionary, heralding a unique design with evenly-matched brilliance from the high 'G' to the low 'B'. Consistent brilliance with a velvety touch.

EXPRESS YOURSELF with GHS **PROgressives™** Bass Strings! Look for our display at your favorite music store.

ghs strings
 The String Specialists

Mfg. by GHS Corp., 2813 Wilber Ave.
 Battle Creek, MI 49015 U.S.A.

24 DIFFERENT EFFECTS. 8 AT A TIME. \$499.⁹⁵



First, the good news. DigiTech's new GSP 7 advances guitar effects to a new outrageous level. After all, you'll get five distortions as well as 18 other effects—up to eight at one time—in this reliable, solid state package. Now, the great news. All for only \$499.95 recommended retail price

DIGITECH'S NEW GSP 7.

EFFECT INCLUDE: Compression ■ Heavy Sustain, Metal Tube, Rock Tube, and Overdrive Analog Distortions ■ DigiTube® Digital Distortion ■ Ultimate, Hall, Room Simulator, Standard Room, Gated, and Reverse Reverbs ■ Digital, Analog, Multi-Tap and Synchro Delays ■ Chorus ■ Flange ■ Graphic and Parametric EQs ■ Speaker Simulator ■ Stereo Imaging ■ Digital Mixer ■ Noise Gate



MIDI is MIDI. And we're not alone. We're the only ones who are.

- 24 different effects
- 64 factory presets.
- 64 user-definable programs
- Headphone jack
- 20 Hz to 18 kHz bandwidth, S/N ratio 90 dB
- less than 0.08% THD
- MIDI controllable

DigiTech
The Sound of the 90s

H A Harman International Company

5670 South Peck, Irvine, CA 92618-1000
Manufactured in the USA by DigiTech, Inc.

GET GOOD

eat
sleep
breathe
live-it
24 hours a day
everyday
let it out
get good
now

GIT

Guitar Institute
of Technology



Send For Free Catalog: Musician's Institute 1655 McGadden Place Box 044 Hollywood, CA 90028 (213) 462-1384

INSTRUCTION

FREE GUITAR TAB CATALOG - Berry, Beatles, Beck, Zeppelin, Vaughan, Vai, and much more! Over 300 collections! **Guitar One-Stop**, Dept GM 4607 Maple Ave, Baltimore, MD 21227, (301) 242-2744

HOT LICKS, REH, STAR LICKS. Videos from \$36.95 Tab books also For free catalog write to ROXY MUSIC, 1008 Lincoln Way, La Porte, IN 46350, (219) 362-2340 or call operator for toll free number

METAL WERKS, ELECTRIC GUITAR METHOD Interesting studies teach classic technique, scales, music theory, rhythms. Tablature book \$6.00, matching tape \$4.00 DON SUDDUTH, 201 Birch Terrace, Winter Springs FL 32708 (407) 327-1481

SLIDE GUITAR booklet/cassette guide to electric lead and traditional blues styles technique and open tunings. Glass slide included. Send \$19.95 to Slide Guitar, P.O. Box 5954, Wilmington, DE 19808 4-6 week delivery

Guitarists - Beginners
Charts to 144 chords
Shows finger positions
Shows chords to every key, etc.
Send \$4.95 Canadian funds to: Glen Huta, Box 83, Fisher Branch, Manitoba, R0C-0Z0, CANADA

Alternative Scales, Explore new guitar sounds with a collection of scales from church modes to Indian Ragas. Send \$3.00 to T. Cotter, 4460 N.W. 19th Terrace, Ft. Lauderdale FL 33309

Finger Exercises No toys, no gimmicks. Just you and your guitar. Send \$5 to Flex P.O. Box 0260 Roseville, MI 48066

HOW TO EARN MONEY PLAYING GUITAR Free details. HORAN PUBLICATIONS-GPM, P.O. Box 442 Minersville PA 17954

SCHOOLS

BE A RECORDING ENGINEER. Train at home for High Paying, Exciting Careers. FREE Information **AUDIO INSTITUTE**, 2258-A Union St., Suite AX, San Francisco, CA 94123

LOS ANGELES RECORDING WORKSHOP 5-week intensive hands-on training. Housing and financial aid available. 12268-GM Ventura Boulevard, Studio City, CA 91604. (818) 763-7400

INSTRUMENTS

BARGAIN INSTRUMENTS
New • Used • Vintage • Factory Seconds • Close-Outs
Reconditioned • Special Purchases
ONE OF A KIND & MORE
FREE COMPLETE CATALOG & QUARTERLY SALE FLYERS
Major Name Brand Products at Bargain Prices
Call or Write
VICTOR LITZ MUSIC CENTER
305 N. Frederick Ave. Gaithersburg, MD 20877
1-301 948-7478
or Call Operator for Toll Free Number

Jackson, Laney, Charvel, Ibanez, Moser, ART, ADA, Tube Works. Call for discount prices. ATS Pro Audio, 260 Ohio St., Johnstown, PA 15902, (814) 539-4197

FREE CATALOG! NAME BRANDS - Fernandez Guitars/Basses, effects, cables, strings

tuners, stands, amplifiers, microphones pickups, racks, more! **DISCOUNT MUSIC SUPPLY**, Dept GP 41 Vreeland Avenue Totowa, NJ 07512-1120

MAIL ORDER CATALOG. Guitars, Drums, Accessories, Parts. Send \$1.00 - Address to Bowen Music Co., 6334 El Cajon Blvd., San Diego, CA 92115

SAVE TIME AND MONEY - Call South Texas' fastest growing music store. We offer deep discounts on name brand musical merchandise. Call or write for price quotes, monthly sale fliers, and free catalog **LOS MUSIC** (512) 993-7302 Address: 1045 Airline Road, Corpus Christi, TX 78412

PARTS/ACCESSORIES

EFXS Unlimited
Offering a complete line of Guitar Processors, Pre-Amps, Power Amps, Amplifiers, Pedals, Cables, Pick-Ups, Strings, and Much More!!
Call, FAX or Write For Free!! Catalog
EFXS Unlimited
1216 Pembroke Street
Uniondale, New York 11553
(516) 538-XXXX

EXTREME • BON JOVI • BILLY JOEL • NEW KIDS
TOURCASE 30%-50% Below Retail!!
ATA Quality
Money Back
Guarantee
VHS / MC
Dual-Spin EST M-F
with MASS 508-537-8292
FACTORY DIRECT PRICES!
(800) 228-8233
HALL & OATES • KENTUCKY HEADHUNTERS

VINTAGE INSTRUMENTS

OLDIES, OLDIES, OLDIES - Gibson, Fender, Martin, Amps, etc. Send \$1.00 - Address to Bowden Music Co., 6334 El Cajon Blvd San Diego, CA 92115

MUSIC RELATED MERCHANDISE

FREE CATALOG OF BOOKS, VIDEOS & TAPES covering playing techniques, amps recording, MIDI, composition, music business and more. 550 titles reviewed and guaranteed! **Mix Bookshelf** 6400 Hollis St. #12 Emeryville, CA 94608 415-653-3307 or call operator for toll free number

TWO FREE GIFTS! Order now **CLEOPATRA's** metal cassette E.P. Send \$8.00 **CLEOPATRA** P.O. Box 8630 Dept G, Albany NY 12208-0630

"TATTOO" YOURSELF and customize your guitar with amazing **REMOVABLE TATTOOS!** rock, metal, and more! Catalog \$3.00 **VICTOR MUSIC STUDIO**, Guitar Dept 2146 South Wayne Rd., Westland, MI 48185

Blank **TAB** sheets \$10.00 per 120. Shipping included. U.S. only Gary White, 306 S. Wayland, Sioux Falls, SD 57103 (605) 339-1382

NEW COMPUTER PROGRAM GUITAR CHORDS MADE EASY The only chord reference you will ever need! Displays chords down entire fretboard. Displays scales, modes, and how they are created. All you need to become a great musician. IBM, Apple, Commodore, 5 1/4" or 3 1/2" Send \$36 **GEM Software**, P.O. Box 1793, Gloucester MA 01931-1793

BBE GIVES YOUR MUSIC THE SOUND IT DESERVES.

"BBE gives me more clarity and definition—especially on fast runs."

It increases the dimension of my outboard effects and thumpin' and -poppin' has more punch with BBE."

Nathan East

BBE Sound Inc.

Huntington Beach, CA
(714) 897-6766

ASK YOUR DEALER FOR A DEMO TODAY

GIVE YOUR SYSTEM CONCERT QUALITY SOUND WITH BBE!



"BBE is the most hearable advance in audio technology since high fidelity itself!"

Music Connection Magazine

BBE Sound Inc.

Huntington Beach, CA
(714) 897-6766

ASK YOUR DEALER FOR A DEMO TODAY

GIVE YOUR HOME RECORDINGS STUDIO QUALITY WITH BBE.



"The effect transfers beautifully to tape... works great for guitar and keyboardists who want to restore that wonderful sound they got in the studio."

Music Technology Magazine

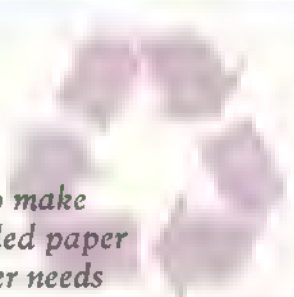
BBE Sound Inc.

Huntington Beach, CA
(714) 897-6766

ASK YOUR DEALER FOR A DEMO TODAY


WHAT DOES THE ENVIRONMENT HAVE TO DO WITH ROCK & ROLL?

Everything! From the beginning Rock n Roll has meant introducing new ideas - shaking up set ways - influencing social consciousness - in short bringing about change. These days there is a great need for change, a change in the way we use our resources and manage our waste. As a manufacturer in the music industry, J. D'Addario & Company, Inc. has taken a few initial steps towards this goal.



We have decided to make a change to recycled paper for virtually all our paper needs including packaging, company letterhead, catalogs, promotional items and even computer forms. This move will lessen our demand for virgin paper considerably.

In response to increased consumer concern about the non-biodegradability of the vinyl pouches used for guitar string packages, we will now be asking D'Addario string users to send back ten pouches and coupons (four for bass) and we will send them a free T-shirt. These pouches will then be sent to the manufacturer to be shredded and recycled.



Although being committed to producing the best bronze strings available, we have stopped acid washing our bronze strings. The use of chromic acid as a cosmetic cleaner has become a common practice in the production of bronze strings. While making the string brighter looking, acid wash does nothing to effect sound quality and results in a toxic by-product. You may now occasionally see a D'Addario bronze string that is slightly darker in color or has a random tarnish mark. You can be assured, however, that those strings still have the great D'Addario sustain and brilliant tone that you've come to expect.

D'Addario[®]
E. Farmingdale, NY 11735 US

LETTERS *Continued from Page 7*

Queens, NY! I wish you continued success in letting these talented players have an opportunity to be themselves and showcase their individual styles and beliefs in their music!

Mary Ellen Hogah
Address Withheld

An honest mistake on your part, I am sure, but I must correct you with regards to an error in the Reader's Choice Survey (July '91). Rock 'n' Roll Heaven is actually in the heart of downtown Toronto—not Guelph. In order to prevent any out-of-town patrons of live rock from ending up in the middle of a farmer's field, I think you should reprint the correct location

John Orcheson
Toronto, Ontario, Canada

Dear GUITAR

I believe everyone can benefit from Randy Coven's column concerning attitudes (Bass Secrets, July 1991). Dealing with "Bar Stars" can be one of the most annoying factors anyone can encounter. Musicians could benefit greatly if they only practiced humility along with their instruments

Craig Standridge
East Lansing, MI

Dear GUITAR

This is my first time writing, even though I have read your magazine for years. I would like to thank you for publishing "Bron Yr Aur" in the June 1991 issue with Jimmy Page on the cover. I have looked in every book in every music store to find this song, and you guys came to my rescue. Thanks a lot for the great transcription and the good article on Jimmy Page and Led Zeppelin. Keep up the excellent work guys!

Josh Neihardt
T.C., MI

Dear GUITAR

Thanks for the great interview with transcription wizard Andy Aledort. His work is truly the soul of your great magazine, and it was interesting to get his insights on his art. One of the other guitar magazines recently printed an interview with some transcribers and praised their work heavily. While they've done some fine work, I was amazed that no mention was made of Andy, who I consider the inventor of the modern accurate guitar transcription. Andy is right when he says there are differences between a good transcription and a great one. Good examples of this can be seen by comparing transcriptions of the same

song done by GUITAR versus one of the other magazines. Even if the notes and rhythms are identical, GUITAR will have the correct fingerings. I had the opportunity to see Eric Johnson play "Cliffs of Dover" live; the fingering he used matched Andy's transcription, not the competitors'.

Andy's transcription of "Bohemian Rhapsody" in the same issue was a fitting testament to his talent. Steve Va used to be credited for playing "stunt guitar" on the Zappa albums. With "Bohemian Rhapsody" and "The Star-Spangled Banner," I think Andy has achieved "stunt transcriber" status! Keep up the great work!

Sincerely,

Doug Bracey
Jupiter, FL

Dear GUITAR

Thank you, Pete Prown, for the excellent and long-deserved history of rock's champions, Queen. Queen's innovations and undeniable musical genius have strangely been ignored in America. No one has ever sounded remotely like the brilliant foursome, and Brian May's guitar work is the quintessential example of talent, intelligence and taste—the ultimate guitarist!

Harold Kaufman, Jr.
Spokane, WA

ANNOUNCING

Reach over 600,000 guitarists with an ad in the new Classified section of GUITAR For The Practicing Musician, the best-selling guitar magazine in America.

Cost: \$2.50 per word

.50 additional per bold word (underline words to appear in bold type)

\$7.00 per address and phone number

Display: We will also accept display ads:

1/2 page (2 1/4" x 2 1/4") = \$395

6x rate = \$345 per ad

12x rate = \$305 per ad

1 column width ad (2 1/4" wide x 1" high) = \$210

6x rate = \$185 per ad

12x rate = \$165 per ad

COST OF AD

____ Words (do not count address)

@ \$2.50 ea. = _____

____ Bold words @ .50 ea = _____

____ Address = \$7.00

Total = _____

____ # issues ad is to run _____

Total payment enclosed = _____

Name _____

Address _____

City _____

State _____ Zip _____

Telephone _____

CATEGORIES (Check one)

- ☐ Instruction
- ☐ Schools
- ☐ Instruments for Sale
- ☐ Parts/Accessories
- ☐ Vintage Instruments
- ☐ Music related merchandise

Payments/Deadlines: All display ads must be sent with camera ready art work and pre-payment ten weeks prior to the copy date of the issue (January 15th deadline for April issue, etc). All copy subject to approval of the publisher. Classified advertisers who use post office box numbers must provide permanent address and phone number, whether or not included in ad.

For further information contact Peter Seidel at 914-935-5283

Mail ads to:
GUITAR For The
Practicing Musician
P.O. Box 1490
Port Chester, NY 10573
Attn: Peter Seidel

Please attach your classified ad copy on a separate sheet of paper. Type or print clearly, with all bold words underlined.

GUITAR CLASSIFIEDS



★ CHOICE OF THE MONTH
THE ERIC GALES BAND

Elektra

PERFORMANCE Rip city, HOT SPOTS "Sign of the Storm," "Give and Take" and "High Anxiety", BOTTOM LINE He is a teenage power guitar killer

The signing of 16-year-old blues-rock guitarist Eric Gales created an audible buzz in the music biz, but no advance publicity can prepare you for the raw natural power that flows from this audacious teen's guitar. The kid defines the word natural, instantly stepping beyond technique from the opening licks of "Resurrection," with a style so pure, fervent, soulful and full of earthy feeling, it's scary. The Eric Gales Band is made up of Eric's surging high-volume, high-energy gui-

tar, the immovable rhythm object of brother Eugene's bass and Hubert Crawford's equally loud, muscular drumming, and its debut is a flashback to one of rock's most primal concepts—the power trio. Power is the operative word for both band and guitarist, fusing the most rip-snorting attacks of Hendrix and Cream into a crackling '90s sound that should dazzle listeners to both Living Colour and Stevie Ray Vaughan. On all-original tunes written by Eugene Gales, Eric continually erupts into heavy, frenzied leads that rip through the air on a cushion of burnished thick feedback and from-the-gut feeling. Few guitarists have exploded into rock with such powerful, natural ability and control. God knows what'll happen after graduation day.

DRUGS, GOD AND THE NEW
REPUBLIC

Warrior Soul ■ DGC

PERFORMANCE Not pretty, HOT SPOTS "Real Thing" and "Jump for Joy", BOTTOM LINE Cumbersome, angry, power psychedelia has moments

Warrior Soul created a fuss with furious angry anti-rock on its 1990 debut, *Last Decade Dead Century*, and the beast of burden carries on for leader/vocalist Kory Clarke on the archly titled *Drugs, God and the New Republic*. Backed by a crashing trio spearheaded by grinding guitarist John Ricco, Clarke careens about, yelling protest mes-



sages and projecting his rebellious attitude, sounding like a neo-metal Patti Smith or Johnny Rotten one minute and a poor man's Perry Farrell the next. At its best, Warrior Soul is a heavier, more raging Jane's Addiction, as on the oddly dramatic "Jump for Joy." When Clarke's band catches the fleeting soul in songs such as "Rocket 88," "The Real Thing" and "The Wasteland," the music rides a wild surf of power psychedelia where the Doors meet Motorhead further charged by stumbling, dangerously unsteady solos from Ricco. On the flip side, when Warrior Soul opts for arty pretense and Clarke for vocal grand drama on the title cut or "Hero," the music becomes tortured tedium. Not afraid to take chances to make its point, Warrior Soul creates moments of true rebellion amidst the angst-ridden rumble of *Drugs, God and the New Republic*.



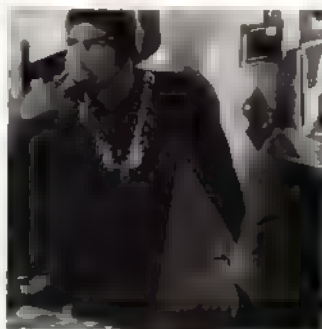


MALL
Gang of Four ■ Polydor

PERFORMANCE Jerking, HOT SPOTS: "Cadillac," "F.M.U.S.A." and "Hey Yeah"; **BOTTOM LINE** A sparse but brutal guitar dance

England's Gang of Four, now really just two returns after almost a decade on *Mall* with its distinctive, guitar-heavy dance rock, a flash from the post-punk past. Guitarist Andy Gill doesn't use power chords so much, instead creating brutal, slashing, fragmented guitar parts drenched with industrial feedback to fill in the space around huge, bass-throbbing dance beats. His criss-crossing band-saw sustains and epic beats create intense texture: body jerks over which Jon King sings political lyrics highlighting the incongruousness of barren modern life. It might simply be arty and correct if it weren't for Gill's tortured, expressive guitar language. He never fails to empower his songs' me-

chanical beats by stretching the melodic elements, using fuzztones, tape loops, airy pluckings and flat-out hysterics. When his layered parts fuse with the beat to create the jerking contortionist's dance of "Cadillac," or one of rock's more brutally vivid war songs "F.M.U.S.A.," Gill's music approaches the level of Gang of Four's best from the early 80s. Modernized to include contact sounds stretching from Madonna to Ministry to Motown to Midnight Oil, *Mall* contains a guitar buzz and rhythm jones that audibly justifies this brutal reunion.



THE REALITY OF MY SURROUNDINGS
Fishbone ■ Columbia

PERFORMANCE All over, HOT SPOTS: "Fight the Youth," "So Many Millions" and "Sunless Saturday"; **BOTTOM LINE** Politically and electrically charged cacophony of music

Be ready to duck when you load up *The*

Reality of My Surroundings, because you're sure to be skewered by both the confrontational lyrics and sound of this acid-faced set of musical mayhem. Fishbone is an L.A. seven-piece that uses horns, guitars, drums and lyrics as weapons against injustice and inhumanity, throwing everything together in a high-decibel, highly charged ramble that courses from funk to punk to New Orleans jazz to ska to metal soul without pause. Passionate, cynical, angry and one of a kind, Fishbone extends the line of bands like P-Funk, Sly and the Family Stone, Delunx and the Bus Boys. Expanded with running commentary from the band's live shows, *Surroundings* is at its outrageous best when the band's rhythm section and veteran guitarist Kendall Jones and newcomer John Bigham latch onto monumental new jack punk joints like "So Many Millions," outrage made musical with the band's three-man horn section doing James Brown around Angelo Moore's vocal mugging. At times barely in control, but always body tight, Fishbone hurtles through a world of junkies and poisoned youth, combating authority and laziness with equal vigor while using every musical effect they get their hands on. Buckle up, tune in and dare to sit still.

DANCIN' ON COALS
Bang Tango ■ Mechanic/MCA

PERFORMANCE Funk and jivin', HOT SPOTS: "Soul to Soul," "Big Line" and "I'm in Love"; **BOTTOM LINE** Jumping two-guitar funk-rock cross talkin'

Bang Tango has been infected by that

EVERY HUNDRED YEARS OR SO, THERE'S A GREAT ACCOMPLISHMENT IN BUILDING TRACKS.

While the pounding of the "golden spike" at Promontory Point, Utah in 1869 was pretty impressive, we think our new 8-track cassette recorder/mixer is an accomplishment that'll hit a lot closer to home. Especially if you'd rather lay real tracks to tape than virtual ones.

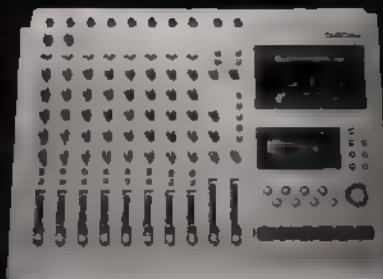
For starters, we've removed one of the major obstacles to more-than-4-track production. Price. Because for only \$1,599,* our new 488 Portastudio moves you into serious 8-track production without serious financial strain.

The logic-controlled recorder section of the 488

Portastudio produces a warm, transparent sound comparable to open reels. Broadcast quality frequency response and signal-to-noise. And outstanding channel separation. The 488's 8-mono and 2-stereo input mixer section provides plenty of capacity, and a flexible routing system to let

you easily switch from tracking to overdubs to mixdown.

If 4 tracks can't give you the convenience and creative versatility you now crave, come see the 488 Portastudio. It's the 8-track you've been building up to. And it's within easy reach at your nearest Tascam dealer.



TASCAM

© 1990 TEAC America, Inc., 7733 Telegraph Road, Montebello, CA 90640 213/726-0308 *Suggested retail price.

Goodbye, Mike.

Say goodbye to amp-miking hassles.

Over 20,000 enthusiastic Red Box users in Europe already have. Now available in the United States, the Red Box is changing the way we think about getting great guitar amp sound, both live and in the studio.



The Red Box's special Cabinetulator™ circuitry lets you go direct from your guitar amplifier Line Out or Speaker Out into your stage or studio mixing console, with no miking hassles and no signal loss. Only full, rich cabinet sound.

Red Box. Red hot. Your hot line to the heart of your music.

For more information, contact your local dealer or Hughes & Kettner, 35 Summit Ave., Chadds Ford, PA 19317. (215) 558-0345.

Hughes & Kettner

...Makes You Wanna Get Up and SCREAM!

"from a slightly growly edge to a full-tilt scream the Cream Machine produces that tubey 'brown' tone that is so desirable... plenty of sustain... great searing lead sound"

David Hicks, Guitar Player Magazine

ALL-TUBE GUITAR SOUND MACHINE
LIVE-PREAMP • DIRECT RECORDING AMP • PRACTICE AMP

Hughes & Kettner

Hughes & Kettner, Inc., 35 Summit Avenue, Chadds Ford, PA 19317
For more information, call (215) 558 0345 (Tel), (215) 558 0342 (FAX)
In Canada: B & J Music, 469 King St. W., Toronto, Ontario M5V 1K4
Canadian customers call (416) 596 8361 (Tel), (416) 596 8822 (FAX)



punk-funk thing going around, but that's not this sloppy-tight band's only rock affliction. On its second album *Dancin' on Coals*, Bang Tango jumps from James Brown to the Black Crowes to Billy Idol with the ease and chops of an Extreme, making for some hot two-guitars rock. Things get cooking right from the start on "Soul to Soul," a late-night funk prowl beefed up by a few tenor sax blurtings and the bluesy leads of Mark Knight and Kyle Stevens. The big beats keep on coming, but the mood's shift from driving Billy Idol vamps like "Untied and True" to the choral ballad production of "Midnight Struck," sounding like the Stones from their *Let It Bleed* days. Bang Tango's willing to try just about anything because they've got an attitude, technique and a true band feel sounding tight when kicking the drop-dead groove of "Big Line" or appropriately shambling on the Southern blues sound of "Last Kiss." The funksters peak the needle though, turning Knight and Stevens loose to froth up the rhythms and wooze around the middle with their quick, bucking wah-wah, slide and metal curls.



THE COMPLETE STAX/VOLT SINGLES 1959-1968

Various Artists ■ Atlantic

PERFORMANCE: Leading from the hips through the soul, HOT SPOTS. About 220 out of 244 cuts, BOTTOM LINE. An incredible ride through time on the Memphis soul train.

Any self-respecting devotee of rock 'n' roll will be thrilled from their hips through their soul by this monumental 9-CD collection revealing the legacy of Memphis' Stax, Volt and Satellite labels. Using the set's engrossing 64-page booklet as a guide, you hear the development of the seminal Stax/Volt sound, a down-home, bottom-heavy Southern dance groove that was kin to, but distant from, the rhythm and blues up north at Detroit's Motown Records. The Stax sound was centered around the house band that became known as Booker T. and the MG's, featuring the



Vernon Reid

Hamer builds instruments

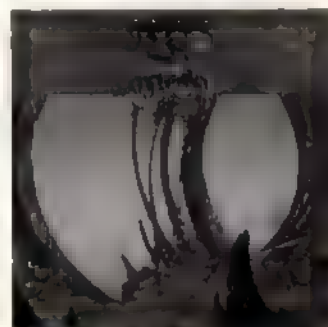
that are serious about their sound.

HAMER USA
GUITARS

Call 1-800-368-3688 for literature.

136 Elm Street Drive, Springfield, Illinois 62761
Telephone (708) 255-6112

BILLY SHEEHAN
BASS SECRETS (933 mins./disc)
Let Billy Sheehan - Bass virtuoso

[illegible]

148 GUITAR, OCTOBER 1991

A New Film Written and Directed by Sean Penn



THE MOUNT FILM GROUP In Association with MICO/NHK ENTERPRISES Presents "THE INDIAN RUNNER"
DAVID MORSE VIGGO MORTENSEN VALERIA GOLINO PATRICIA ARQUETTE JORDAN RHODES
DENNIS HOPPER as SANDY DENNIS and CHARLES BRONSON Musical Supervisor DANNY BRAMSON Music by JACK NITZSCHE
Edited by JAY CASSIDY Production Designer MICHAEL HALLER Director of Photography ANTHONY B. RICHMOND B.S.C. Line Producer DAVID S. HAMBURGER
Executive Producers THOM MOUNT STEPHEN K. BANNON MARK BISGEIER Co-Producer PATRICIA MORRISON
Produced by DON PHILLIPS Inspired by the Song "HIGHWAY PATROLMAN" by BRUCE SPRINGSTEEN Written and Directed by SEAN PENN

R Restricted
Under 17 requires accompaniment
by an adult

PG Parental Guidance
Suggested
Some material may be
inappropriate for children
under 10

TV PARENTS STRONGLY CAUTIONED
Some material may be
inappropriate for children
under 17

CC BY STEREO

CC BY STEREO

THE VINYL SCORE

TOM LINE. Typically flawless and technically stunning.

Stuart Hamm is the bassist for the guitar stars, adding his own brilliant rhythmic touch to the works of Steve Vai and Joe Satriani among others. On his third solo album, *The Urge*, Hamm takes the lead on a set dominated by hard-rocking originals, and which also features Hamm's first reserved but competent vocals. Using a multitude of playing techniques and coaxing a jungle of bestial sounds from his four-string, Hamm is expectedly stunning, showing the depth of his skills when moving from the funk honks, toots, bubbles, snaps and ripples of "If You're Scared, Stay Home" to the elegant harmon-



ics that decorate the moody "Our Dreams." For guitar assistance, Hamm chose three stellar but contrasting guitarists. Eric Johnson contributes smooth, blurring leads to two cuts, session stalwart Buzzy Feiten offers one biting solo, and Harry K. Cody, from Shotgun Messiah, jumps all over three harder cuts, announcing his continued emergence with a blister-packed style that's obviously impressed Hamm, too. Check out "The Hammer," "Scared" or "The Urge" to hear the Cody-Hamm connection. The only slow spot is Hamm's concert solo piece, "Quahogs Anyone?," with its quotes from the *Beverly Hillsbillies* and *Peanuts* themes. It's an amazing athletic feat but offers little of musical weight.

MIDLINE



SOUL TO SOUL
Stevie Ray Vaughan and Double Trouble ■ Epic

After a year of reflection following the tragic death of Stevie Ray Vaughan, it's time to revel in the pure pleasure of the Texas guitarist's recorded legacy. Sometimes lost amidst the huzzahs and eulogies has been the music Vaughan left behind. The myth and legend often can overwhelm the raw, compact power of a six-album career as notable for its range in blues, jazz and rock styles as for its singularity of purpose and personal voice. Gold albums all, Vaughan's early records have been midline bargains for several years, an injustice, perhaps, to the man, but typical of the blues' place in music and a blessing for newcomers to Vaughan's greatness.

Soul to Soul, from 1985, was Vaughan and Double Trouble's third album in three years and was the guitarist's most compact and focused album to that date. It was the recorded pinnacle of Vaughan's two-part career made in the rush of his initial emergence and

before his treatment for substance abuse and it's the first album to fully integrate keyboardist Reese Wynans into the band. It opens with one of the guitarist's best instrumental grooves, in "Say What!," a thick wah-wah and organ stew that features a classic ecstatic Vaughan lead within its first 30 seconds. Then, in a DJ's segue dream, the album shoots through two thick and chunky rockers, including the torrid Hank Ballard favorite, "Look at Little Sister," before coolly leaning back into the slow burn of "Ain't Gone 'N' Give Up on Love." Those 17 minutes may live on as the tightest summation of Vaughan's approach, but *Soul to Soul* doesn't pause, carrying on through jazz, a course Willie Dixon tune, the hiccupping shuffle of "Empty Arms," and Earl King's "Come On," first redefined by Jimi Hendrix, and reinterpreted in loving tribute by Stevie Ray. It's great stuff, forever.

PERFORMANCE.



Noise. That unwanted hiss that every performer or engineer has had to deal with at some time. However, noise can be overcome. The Ross Systems RX-NR4 Quad Noise Reduction System is ideally suited for removing that unwanted noise from your audio signal, providing clean, silent reproduction of the sound you

have worked so hard to create. Engineered with the flexibility needed for a variety of applications, the RX-NR4 will please even the most discriminating audio professional. Whether your signal processing needs are on the stage or in the studio, don't sacrifice performance. Choose Ross Systems.



For more information, send for a free catalog to:

Ross Systems P. O. Box 2344 1316 E. Lancaster Ave. Fort Worth, Texas 76113-2344 (817) 336-5114

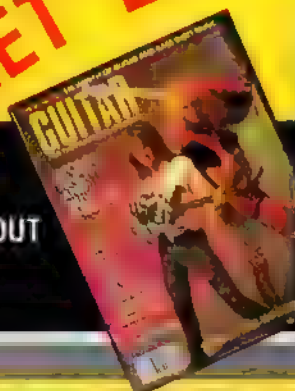
guitar™ back issues

FOR THE PRACTICING MUSICIAN

GET 'EM WHILE THEY LAST!

*Asterisk indicates
bass line included

ISSUES NOT
LISTED HERE ARE
COMPLETELY SOLD-OUT
AND NO LONGER
AVAILABLE



Only \$5.95 each
ANY 5 FOR
\$24⁹⁵

(MINIMUM ORDER: 2 ISSUES)

- ☐ **704 APR. 87 Lynch / Sheehan** cover—
5150 (Van Halen) / "Shy Boy" (David Lee Roth) / "Road
Games" (Allan Holdsworth) / "In My Dreams" (Dokken)
Van Halen—poster
- ☐ **707 JUL. 87 Tom Scholz** cover—
"More Than A Feeling" (Boston) / "Nobody's Fool"
(Cinderella) / "Keep Your Hands To Yourself" (Georgia
Satellites) / "Locked In" (Judas Priest)
Judas Priest—poster

Also still available:

- ☐ **502 FEB. 85 Ritchie Blackmore**
Highway Star / All Night Long (Squier)
"General Lee" / Midnight Maniac
Yngwie Malmsteen—poster
- ☐ **607 JUL. 86 Dokken** cover—
"Ain't Nothin' Like a Virgin" (Dokken) / "Shapes Of
Things" / "Midsummer's Daydream"
Rik Emmet—poster
- ☐ **608 AUG. 86 Hackett / Howe** "Jekyll
And Hyde" / "Pinball Wizard" / "Day By Day"
"Iron Man" / Tony Iommi—poster
- ☐ **611 NOV. 86 3rd Anniversary Issue**
"Ice Cream Man" / "Marching Out"
"Why Worry" / "Change It"
Billy Sheehan—poster
- ☐ **701 JAN. 87 Schon / Campbell**
"Stone In Love" / "Twigg's Approved"
"Foxy Lady" / "Sunday Bloody Sunday"
Heart—poster
- ☐ **702 FEB. 87 Lee / DeMarrini** cover—
"Lightning Strikes" / "You're n' Love" / "Reeling
in The Years" / "Samba Pa Ti"
Cinderella—poster
- ☐ **706 JUN. 87 Iron Maiden** cover—
"Wasted Years" / "New World Man"
"White Room" / "Quarter To Midnight"
Tony MacAlpine—poster
- ☐ **709 SEP. 87 Jimi Hendrix** cover—
"Who Made Who" / "You Can Still Rock In
America" / "Smoking Gun" / "Voodoo Chile
(Slight Return)" / Jimi Hendrix—poster
- ☐ **801 JAN. 88 Michael Schenker**
"Suicide Solution" (Live) / "Into The Arena"
"Roxanne" / "Life In The Fast Lane"
"Teen Town" (bass line only)
Randy Rhoads—poster
- ☐ **805 MAY 88 Guitar Jam** cover—
"Crying In The Rain" / "Rock Me" / "Sweet
Emotion" / "Long Distance Runaround"
Campbell / Sambora / Gillis—poster
- ☐ **810 OCT. 88 David Gilmour** cover—
"Another Brick In The Wall" / "Part Two, Eight
Miles High" / "Queen Of The Reich"
"S.A.T.O." / Queensryche—poster
- ☐ **811 NOV. 88 5th Anniversary Issue**
"Black And Blue" / "Wake Up Dead" / "Song Of
The Wind" / "Always With Me, Always With
You" / Joe Satriani—poster

- ☐ **612 DEC. 86 Steve Vai** cover—
"Tobacco Road" (David Lee Roth) / "Soul Man" (Sam &
Dave) / "Run To The Hills" (Iron Maiden) / "Can't Find My Way
Home" (Blind Faith) / Steve Ray Vaughan—poster
- ☐ **705 MAY 87 Bon Jovi** cover—
"You Give Love A Bad Name" (Bon Jovi) / "Master Of
Puppets" (Metallica) / "Blue Wind" (Jill Beck) / "American Tune"
(Paul Simon) / Vinnie Vincent—poster

- ☐ **803 MAR. 88 Def Leppard** cover—
"Free Bird" (Lynyrd Skynyrd) / "Women" (Def Leppard) /
"Bouree In E Minor" (Bach) / "Skeletons In The Closet"
(Anthrax) / Anthrax & Megadeth—poster
- ☐ **905 MAY 89 Joe Satriani** cover—
"Sunshine Of Your Love" (Cream) / "Ain't Talkin' 'Bout Love"
(Van Halen) / "Hot Dog And A Shake" (David Lee Roth) / "Ice
Nine" (Live - Joe Satriani) / "La Bamba" (Los Lobos)
Eric Clapton—poster

TO CHARGE BY PHONE:

CALL **1-800-331-5269** 9 AM to 5 PM EST
Mon.-Fri.

OR MAIL THIS ORDER TO: **MAIL BOX MUSIC**
P.O. Box 341, Rye, NY 10580

Please rush the issues checked to

STREET _____

CITY _____

STATE _____

ZIP _____

_____ issues at \$5.95 each (minimum 2) (Special offer: 5 for \$24.95) \$ _____

ALTERNATE CHOICE

Charge my _____

☐ VISA ☐ MasterCard

Shipping _____

U.S. \$3.50, Canada \$5.00 _____

Grand Total _____

Account No. _____

Expiration Date _____

Cardholder Signature _____

☐ Check/Money order enclosed payable to Mail Box Music

NOTE: NY, NJ, and CT residents please add sales tax. Please also add shipping charges as follows:
for orders shipped within U.S. \$2.50, Canada \$5.00. Other foreign orders \$3.50 plus \$4.00 per item. Please
make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

374

- ☐ **812 DEC. 88 Cinderella** cover—
"Gypsy Road" / "Come On (Part 1)" / "Damn
Good Zap" / Led Zeppelin—poster
- ☐ **902 FEB. 89 Lynch / Bratta** cover
"Kiss Of Death" / "Pour Some Sugar On Me"
"Sweet Child O' Mine" / "T Bone Shuffle"
"NV43345" / Guns N' Roses—poster
- ☐ **904 APR. 89 Anthrax** cover—
"When Love Comes To Town" / "Spanish Fly"
"You Know What I Mean" / "Be All End All"
Jessica / Jeff Beck—poster
- ☐ **906 JUN. 89 Jake E. Lee** cover—
"One" / "Confidence Man" / "Here Comes The
Sun" / "High Wire" / "The Pepper Shake"
Metallica—poster
- ☐ **908 AUG. 89 Mr. Big** cover—
"Addicted To That Rush" / "Every Breath You
Take" / "Point Of No Return" / "Fire Woman"
Modern Day Cowboy
Steve Morse—poster
- ☐ **909 SEP. 89 Jeff Beck** cover—
"Eyes Of A Stranger" / "I've Seen All Good
People" / "Goodbye Pork Pie Hat" / "California

Girls" / "Behind Blue Eyes"
Pete Townshend—poster

☐ **910 OCT. 89 Joe Perry** cover
"Rag Doll" / "Wish You Were Here" / "Highway
To Hell" / "All That You Dream" / "Wait Til
Tomorrow" / Jimi Hendrix—poster

☐ **911 NOV. 89 Vaughan / Reid**
Hammell cover—
"Jump In The Fire"
"Patience" / "Scuttle Buttin'" / "End Of The Line"
"Cult Of Personality" / Vernon Reid—poster

☐ **9001 JAN. 90 Motley Crue** cover—
"Dr. Feelgood" / "Yesterday" / "Man For All
Seasons" / "Deuce" / "Mutha (Don't)
Wanna Go To School Today"
Steve Stevens—poster

☐ **9002 FEB. 90 Vai / Coverdale**
Hammell cover—
"Kittens" / "Got Claws" / "La Grange" / "Love
Song" / "Lola" / "School's Out"
Alice Cooper—poster

☐ **9004 APR. 90 Beach / Hill / Sabo**
"Headed For A Heartbreak" / "18 And Life"
"Over My Head" / "Sufragette City" / "Truckin"
Jerry Garcia—poster

☐ **9005 MAY 90 George Lynch** cover—
"People Get Ready" / "Sittin' On Top Of The
World" / "Mr. Scary" / "Janie's Got A Gun"
Jimmy Page—poster

☐ **9006 JUN. 90 Jimi Hendrix** cover—
"Presto" / "32 Pennies" / "Abigail" / "Anesthesia"
"Pulling Teeth" (bass line only) / "Hey Joe"
Greg Howe / Blues Saraceno—poster

☐ **9008 AUG. 90 Randy Rhoads**
"Steak Away" / "Up All Night" / "Long Time"
"Mystical Potato Head" / "Groove Thing" / "Black
Velvet" / Slaughter—poster

☐ **9009 SEP. 90 Clapton / Campbell**
Van Halen cover—
"I Wish It Would Rain"
"Down" / "Toy Soldiers" / "Hot For Teacher"
"Hands All Over" / "House Of Pain"
Eddie Van Halen—poster

☐ **9010 OCT. 90 Bon Jovi / Beck**
"Blaze Of Glory" / "Epic" / "Go Your Own Way"
"I Think I Love You Too Much" / "Life Goes On"
C.C. DeVille—poster

☐ **9011 NOV. 90 7th Anniversary Issue**
"I Would Love To" / "Miles Away" / "Got The
Time" / "What Is And What Should Never Be"
"Runnin' Down A Dream" / "The Year In
Rock Guitar"—poster

☐ **9012 DEC. 90 Warren DeMartini**
"Lovin' You" / "A Dirty Job" / "Crossfire"
"Decadence Dance" / "Civil War" / "Smoke On
The Water" / Jimmie Lee & Stevie Ray
Vaughan—poster

☐ **9101 JAN. 91 Vernon Reid** cover
"Type" / "Jealousy" / "Stop" / "Bluebird"
"Cliffs Of Dover" / Eric Johnson—poster

☐ **9102 FEB. 91 Jason Becker / Jim
Marlin** cover—
"Falling To Pieces" / "Higher
Ground" / "Air" / "Love In An Elevator" / "Terminal
Beach" / Flea (Red Hot Chili Peppers)—
poster

☐ **9103 MAR. 91 Queensryche** cover
"The Best I Can" / "Hell's Bells" / "Fly To The
Angels" / "Joey" / "The Boys Are Back
In Town" / Thin Lizzy—poster

☐ **9104 APR. 91 Hendrix / Morse**
Gibbons cover
"The Star Spangled Banner" / "Highland
Wedding" / "My Head's In Mississippi"
"Lucretia" / "A Little Ain't Enough"
Jimi Hendrix—poster

374

guitar

FOR THE PRACTICING MUSICIAN

P R E S E N T S

RESUME VOL. 1, (BURNIN')

RESUME VOL. 1

BURNIN'

From the pages of *Guitar For the Practicing Musician's* Resume Column comes this specially priced recording featuring 16 original demos from some of the finest unsigned guitarists in America.

Resume, Vol. 1, Burnin' is the most logical and best extension of the Resume column, where fellow readers and players can get to hear what their contemporaries are doing, in the privacy of their own recorded vision, free of radio constraints, record producer's ego, or big label politics. Just the pure, alone-in-the-dark call of the guitar, person to person.

GUITAR For The Practicing Musician's stated mission at the outset was always to mirror the hopes and dreams of it's readers. While only a chosen few ever get to live those dreams to the fullest, anyone can send a tape in to the Resume column and, maybe, wind up on a record. You can think of it as the doorway to the stairway to heaven or just another way to touch the magazine.

— Bruce Paltrow

CD & Cassettes IN STORES NOW!

Manufactured & distributed by Important Records Distributors, Inc.
Also Available by Mail Order CALL 1-800-331-5269

guitar
RECORDINGS

NEW GUITAR VIDEO LIBRARY!!



LEARN ANY SONG IN MINUTES!!!

See the gear used to create the artists sound, along with the setting of each effect. Learn how to get that Metallica Crunch, Eddie's brown sound, and Lynch's reverb. Everything's here from miking the cabinet, to dialing the EQ.



Start with the Rhythm. Each rhythm is broken into bite size pieces and played at both actual and learning speed. You get the intro, theme, bridge, chorus, lead rhythm, change ups, and outro - not one chord missing. Now the Solo. To reproduce the solo with ultimate accuracy each is analyzed for effects, dynamics, tone, mood and attack. Once we've captured the ingredients of the solo, it's broken down into sections and demonstrated at both mindblowing and slow speed.

VIDEOS

MOSH MANIA. Peace sells but who's buying • Anti-social • One

YOUNG GUNS. 18 and life • Youth gone wild • I remember you • down boys • Heaven

GEORGE LYNCH II. When heaven comes down • Turn on the action • Unchain the night • Kiss of death • Burning like a flame

RANDY RHODES. Crazy Train • You can't kill rock n' roll • Over the mountain • Flying high again • I don't know

OZZY'S HITMEN. Miracle man • Crazy babies • Breakin' all the rules • Diary of a mad man • Secret loser

AC/DC. Hell's bells • Back in black • TNT • Shook me all night long • Highway to hell

NEW CRUE. Dr. Feelgood • Kickstart my heart • Don't go away mad • wild side • Girls, Girls, Girls

AUDIO

EDDIE VANHALEN. Panama • Hot for teacher • Ain't talkin' about love • Eruption • Somebody get me a doctor • Running with the devil • You really got me • Jamie's cryin'

EDDIE VANHALEN II. Summer nights • 5150 • Best of both worlds • Unchained • Mean Street • I'm the one • Grattle will rock • Finish what ya started • Black n' blue

RANDY RHODES. Crazy Train • You can't kill rock n' roll • Safe Believer • Over the mountain • Flying high again • I don't know • Deo

YMWIE MALMSTEEN. You don't remember I'll never forget • I'll see the light tonight • Little savage • Heaven tonight • Queen in love • Riding force • Farewell

GEORGE LYNCH. Alone again • Dream warriors • Into the fire • It's not love • Tooth and nail • Breakin' the chains • Heaven sent • In my dreams

GEORGE LYNCH II. Kiss of death • Burning like a flame • Turn on the action • Unchain the night • When heaven comes down • The Hunter • Don't close your eyes

WARREN DEMARTINI. Lay it down • Round & round • You're in love • Back for more • Wanted man • Sup of the lip • Dance

STEVE VAI. Goin' crazy • Yankee Rose • Shy boy • Tobacco road • Hot Dog and a share • Just like paradise • Stand up

IRON MAIDEN/QUEENSRÛCHE. Number of the beast • The Trooper • 2 minutes to midnight • Run to the hills • I don't believe in love • Eyes of a stranger

JAKE E. LEE. Bark at the moon • Shot in the dark • Killer of Giants • You never know why • Journey to the center of eternity • Lightning • The ultimate sin

MULTISAMPLES. Both Only \$5.00

Two Cassette samples including a full 1 1/2 hours of prime cuts from the LEARN TO BURN library. Each players sample features a number of rhythms and solos. Now you can preview the entire line before you buy.

VIVIAN CAMPBELL. Holy Over • Last in line • Rainbow in the dark • We rock • Stand up and shout • Don't talk to strangers • Hungry for heaven • Rock n' roll children

POISON. Nobody's fool • Shake me • Gypsy road • Somebody save me • Welcome to the jungle • Paradise city

OZZY'S HITMEN: ZAKK WYLDE, RANDY RHODES, JAKE E. LEE. Miracle Man • Breakin' all the rules • Crazy babies • Rock n' roll rebel • Secret loser • Diary of a madman • Mr. Crowley

WHITESNAKE. Still of the night • Is this love • Give me all your love tonight • Here I go again • Slide it in • Love ain't no stranger • Straight for the heart

DEF LEPPARD. Photograph • Too late for love • Bringin' on the heartbreak • Footen • Die hard the hunter • Animal • Hysteria

SCORPIONS. Bad boys running wild • No one like you • Blackout • Big city nights • Rock you like a hurricane • I'm reaving you • Rhythm of love

WHITELION/EUROPE. War • When the children cry • Tell me • All you need is rock and roll • The final countdown • Rock the night • Superstitious

METALLICA. Fade to black • Four horsemen • Master of puppets • Sanctuary • Battery

METALLICA, FATE'S WARNING. Peace sells but who's buying • Anti-social • Through different eyes • One

JUDAS PRIEST. Love bites • You've got another thing coming • Some heads are gonna roll • Electric Eye • Parental Guidance • Heavy metal • I'm a rocker

AC/DC. Hell's bells • Back in black • T.N.T. • For those about to rock • Shook me all night long • Who made who • Highway to hell

Nobody's fool • Shake me • Gypsy road • Somebody save me • Welcome to the jungle • Paradise city

POISON: Talk dirty to me • I won't forget you • Gypsy road • Welcome to the jungle • Paradise city • Somebody save me • Welcome to the jungle • Paradise city

SON JOY: Wanted dead or alive • You give love a bad name • Living on a prayer • Raise your hands • Runaway • Only lonely • Bad medicine

MOTLEY CRUE: Too young to fall in love • Live wire • Looks that kill • On with the show • Red hot • Ten seconds to love • Merry-go-round • Take me to the top • Smokin' in the boys room

NEW CRUE: Dr. Feelgood • Kickstart my heart • Without you • Wild side • Girls, girls, girls • Shout at the devil • Hellier Skelter • Girl, Don't go away mad

WINGER/WHITELION. Mad as hell • Hungry • Seventeen • Hangin' On • Little Fighter • Russian

YOUNG GUNS (SKID ROW, WARRANT, BULLET BOYS): 18 and life • Youth Gone Wild • I'll Remember You • Down Boys • Heaven • Smooth Operator • For the Love of Money

Al: Alone again • Sweet child o mine • Wanted dead or alive • I won't forget you • War • Nobody's fool • Bringin' on the heartbreak

H: Hot for teacher • In my Dreams • Heaven tonight • Round & round • Shot in the dark • Crazy Train • Rainbow in the Dark

C: Photograph • On with the show • Dream warriors • No one like you • Panama • Is this love • Lay it down

WHAT YOU HEARD ON THE ALBUM IS EXACTLY WHAT YOU'LL LEARN TO BURN

Mr. Scary-George Lynch
The Untouchables! "Look Ma - No Clones"

VIVIAN CAMPBELL • STEVE VAI • JAKE SATLON • WARRIOR

YOUNG GUNS
• SKID ROW • WARRANT • BULLET BOYS • WINGER • WHITE LINE

MOTLEY CRUE
METALLICA • ANTHRAX • FATE'S WARNING • MEGA DEATH

OZZY'S HITMEN
Zakk Wylde • Randy Rhoads • Jake E. Lee

WARREN DEMARTINI
Past • Present • Future

SON JOY
• MOTT THE RAMBLERS • CRUE • SON JOY • AC/DC • SCORPIONS • DEF LEPPARD • CANIBELLA • JUDAS PRIEST • WINGER • MORE!!

SPECIAL EDITION

FAST FAST SERVICE!
YOUR ORDER SHIPPED WITHIN 24 HOURS*

C.O.D. AND CREDIT CARD ORDERLINE
A \$1.00 Processing Fee will added to your C.O.D. or credit card order.

Orderline (702) 323-1989 • Sampleline (702) 322-9599

PLEASE PRINT (Check boxes for selection, send entire page)

NAME First Last Age
ADDRESS Street Apt#
City State Zip Code
PHONE NUMBER ()

Make check or money order Payable To:
LEARN TO BURN

P.O. Box 5726; Reno, NV 89513

This instructional package is for educational purposes only and makes no claim of participation or endorsement by any of the artists listed

VIDEOS x \$44.00 ea. = \$

Choose your **AUDIO** savings plan:

Plan A: Order 1 or 2 lessons for \$19.00 ea.

Number of tapes ordered x \$19.00 = \$

Plan B: Order 3 - 5 lessons for \$18.50 ea.

Number of tapes ordered x \$18.50 = \$

Plan C: Order 6 or more lessons for \$15.00 ea.

Number of tapes ordered x \$15.00 = \$

Shipping: USA add \$5.50, Canada only \$7.50

all other foreign countries add \$12.00 = \$

ALL PAYMENTS U.S. FUNDS ONLY Total Amount Enclosed = \$

* (All applicable sales taxes are included) Money orders are processed immediately. There is a two week wait for checks.

In the U.K. call 0222-344-183

GPM 10/91

Livewire Distribution

24 HOUR SAMPLE LINE: (702) 322-9599

VIDEO: LESSONS INCLUDE: A full 60 minute video music lesson, a corresponding AUDIO TAB, cassette, and 50 page book.

AUDIO: LESSONS INCLUDE: A 90 minute audio cassette, a 90 Minute AUDIO TAB Cassette, and book.

HIGH PERFORMANCE



NEW EXTRA POWER SERIES



Randall is now delivering the new XP Series guitar heads for the 1990's. The new RG 80 ES and RG 100 ES are the latest generation of the best sounding amps of the eighties. These are the guitar amps you heard on Dokken's "Too Hot to Nail", Def Leppard's "Hysteria", and Bad English's self-titled album. The XP Series heads have the same great tones as the original, with an important new feature. There is a sustain boost switch located between the channel 2 master control and the treble control. A red LED indicates when it is on. The result is 15 dB more SUSTAIN-GAIN™.

Randall

The Artist's Choice

America's finest quality amp is available at our selective dealer network, or for more information send \$3.00 for a full line catalog to:

2885 S. James Dr. New Berlin, WI 53151



Made In The U.S.A.

Call Primus' music what you like, but if it's anything, it's fusion—of a sort. Not the jazz-rock stuff of the 70's that eventually made most fans of both jazz and rock absolutely gag. No-sirree-bob. It's a white-hot fusion of thrash, punk, funk, metal, rock, progressive, and just about anything else that catches the fancy of this full-throttle power trio from northern California that centers around 27-year-old bassist/singer Les Claypool.

Primus' songs don't soothe your ear with typical musical tales dwelling on love, dancing, or the stuff that makes up the bulk of the world's mainstream musical diet. No way. You hear Claypool belting out strange ditties that revolve around fishing (his favorite pastime, far more appealing to him than band rehearsal), breakfast, everyday madness, or watching TV in the middle of the night. Subtlety has never been a good drawing card for rock, and Claypool obviously knows it. Adding ample emphasis to the stream of lyrics that seem too numerous to fit any of the songs is Les' unique bassmanship, a blend of funk thumbing, banjo-style clawing, and fret-board bashing, all glued together with strummed and stomped chords. Of course, it takes two to groove, so a good, steady beat—with a healthy dose of quirky stops and starts—comes from Les' interplay with drummer Tim "Herb" Alexander. All the while, Larry LaLonde splits his time between floating in the stratosphere and singeing ear hair with his zig-zag riffs from his sweltering guitar.

From humble beginnings as a funk band in 1984, Primus has come a long way, creating a sizeable following in the San Francisco Bay area, delivering two self-produced albums, 1989's live *Suck on This* and 1990's *Frizzle Fry* (both have been re-released by Caroline), touring with Jane's Addiction, and finally landing a record deal with Interscope Records to release *Sailing the Seas of Cheese* this past May. Among the latest collection of jarring, pulsating tracks is a reworked "Tommy the Cat" (first presented on *Suck on This*), which features Tom Waits' celebrated gravelly voice as Tommy the Cat. Claypool snaps and smacks a deadly groove as his handmates wail, putting the finishing touches to a song that's at once infectious and offbeat. From the $1\frac{1}{4}$ time signature of "Eleven" to Claypool's Stick-like chordal bass groove on "Jerry Was a Race Car Driver," it's nonstop entertainment—with the bass acting not only as grooving anchor, but as rhythm guitar, sound effect, and master punctuator. Claypool has a fuzz, too, and he's not afraid to use it. Nor is he skittish about whipping out his 6-string fretless, his string bass, a damaged clarinet, or anything else that suits his taste and will capture the listener. It seems to work every time. Listen to practically anything that Les Claypool plays, and then try to get it out of your head. You'll know one thing for sure: The man knows how to bait a hook.



Michael Laine - Courtesy Interscope Records

LES CLAYPOOL PRIMUS

BY TOM MULHERN

OUTSIDE CORNER

You play raw, edgy music that skirts the edge. Do you build in a "slop" factor, a tolerance for error that lets you rip without worrying over every little detail?

The secret is: We never, ever, ever rehearse. Not because we want to be spontaneous—we're just lazy. It's like, "Should we rehearse today, or should we take the boat out?" Actually, most of the tunes come together from soundchecks. Usually I have notebooks with lyrics in them, or just general writing, ramblings, or maybe a paragraph of some bizarre thought. I usually go, "Wow, this fits," or I keep looking through the book. And we have a backlog of riffs floating around. We're always inspired by something different. Then we re-

hearse it. But we just don't rehearse that much. In fact we had a rehearsal studio for the past four or five months that I went to once. I didn't even play there. A lot of times, it's a hassle, because we're gigging around pretty regularly, and we have to set up Herb's huge drum set. It's a lot to do for just a day's rehearsal. I have my drums set up in my house, and I play those every day. I don't know if that counts, though.

You use a snapping, pulling approach that you've referred to as the clawhammer technique. Do you literally try to copy a banjo approach?

No. I just strum and use my thumb at the same time. My friends pitched in and bought me a banjo for my birthday. I

thought, "What do I do with this thing?" I took one lesson from this lady, and she said, "This is the clawhammer technique." I had seen Stanley Clarke use something like that, too. It seems that a lot of people are doing it these days. In fact, a lot of people are doing *everything* with the bass. When I was in high school, nobody wanted to play bass. They all wanted to play guitar and do all this crazy stuff. The only bass stuff was (imitates walking bass line) "ba-boom-doom-doom," or they played with picks. Some people were starting to slap, but not that many. Now everybody's doing crazy stuff with their basses. I started in about 1978.

Bad time to start—the height of the disco period

Totally. That was when the Stones put out "Miss You." I thought that was a cool bass line.

But you were also into King Crimson.

Yeah, that was a few years later. My very first influence was Geddy Lee, and then Chris Squire. Next I got turned on to Larry Graham, Louis Johnson and Stanley Clarke, who just pretty much shook my world. I also got turned on to a guy named Dexter Redding. He's Otis Redding's son, and he and his brother have a band called the Reddings. There's this one album of theirs, *The Awakening*, which has some pretty incredible playing on it.

Larry Graham is very modest about his role in pioneering slapping with Sly & the Family Stone.

Yeah? I wish he'd start giggling again. I saw him a long time ago, opening for the Isley Brothers on his *One in a Million* You tour. And it was the best show I've ever seen to this date! It was unbelievable. He came out onstage all dressed in white, with a white Jazz Bass with a microphone coming out of it. And he hasn't played around here since, because I would be the first to know. Did you ever get into other funksters, such as Bootsy Collins?

I never got heavy into Bootsy. I definitely like his playing, and I'm an old P-Funk fan. He hasn't been a major influence. I tend to not really get into just one person. I like a bit of this and a bit of that. It's been a long time since I've actually gotten into any bass players. I get into songs and tunes more than anything.

Why did you decide to be a bass player?

Because I wanted to play *something* I just had that itch to play. It was between drums and the electric *whatever it is* I didn't know the difference between a bass and a guitar. They were just electrics. I noticed that one had four strings and one had six strings, but I could watch a band and not be able to tell which I was hearing. Then I remember seeing our old guitarist, Todd Huth, in a talent show in junior high. He was playing "Ramblin' Man" with what I thought were just two guitars and a drummer. And they won. He was playing



QUALITY
WITHOUT
COMPROMISE.

MADE IN THE
USA



**FREE
CATALOG**
CALL OR WRITE FOR
FACTORY DIRECT PRICES
800-854-2235

AVAILABLE BY "MAIL ORDER" AND AT OUR
ESCONDIDO & HOLLYWOOD SHOWROOMS

Call Toll Free or write for your **FREE**
catalog featuring pro sound gear, speakers,
guitars, basses, amplifiers and guitar parts at
Factory Direct prices.

CARVIN
HANDCRAFTED GUITARS

Please send me Carvin's **FREE 80 page color catalog**

Name _____

Address _____

City _____ State _____ Zip _____

Send to: CARVIN GM-43, 1155 Industrial Ave., Escondido, CA 92029
Carvin Hollywood Showroom: 7414 Sunset Blvd. (213) 851-4200

Carvin products are available DIRECT only. Outside the USA. See your dealer

Carvin neck through body guitars are meticulously handcrafted to provide you with the finest sounding and playing instrument possible. From the selection of exotic woods to the precision inlaying of beautiful abalone, every detail is important at Carvin. Especially the personal attention that goes into the set up of every Carvin guitar. Even our own renowned M22 humbucking pickups are specially wound to compliment the sound of our guitars.

Choose from a wide variety of options and create your own custom guitar at an affordable price. All guitars are sold direct from Carvin with a money back guarantee for your complete satisfaction. Call us for a quote today.



through this little Fender Champ amp—not miked or anything—in this big gymnasium. And it was the most horrible-sounding thing I'd ever heard. I said, "All right, I see two kinds of electric instruments, and I don't want to make the sound that twangy one makes." So that made me play the bass—the fat one.

Did you take up drums later?

Yeah, I always loved the drums. I've had my kit for about five years now. I always used to sit down on our drummer's kit and go 'tap-tap-tap-tap.' I didn't actually start playing regularly, or get to where I could really play, until I had been doing it for about five years.

Many people think of the bassist and drummer as two guys joined at the brain. How does playing drums affect your attitude?

Makes me pickier about drummers. I kind of feel that you're only as good as your drummer when you're in a band. The thing it helps me most with is independence. And it's helped a lot with my singing and playing bass at the same time.

Doesn't the mile-a-minute singing distract you from your bass duties?

I don't really think of myself as a singer.

Then how did you get the gig?

I invented it (laughs)! I've always liked bizarre singers. One of my heroes in the beginning was John Lydon, with the old P.I.L. stuff. Then Adrian Belew. And I've been a huge Peter Dinklage fan for years—

but he can actually sing very, very well. The way I write, I tend to not think so much about how it's going to fit with the song, but just getting my point across. So I just end up cramming all these words into such a small space, and that's why it ends up being so fast.

As a result of that, are any of your songs on the edge of impossible to hold together?

Some of them started like that. "Tommy the Cat" was a bitch. But it was like I had that "Say baby" thing and I had that bass part. I thought those were two really cool things that gotta go together somehow. So I just played it and played it until I got it, and could sing it and play bass at the same time. Then I wrote out the story and stuck it on there.

Are any of your songs assaults on your stamina?

"John the Fisherman" on *Frizzle Fry*. There's something about the way I sing it, so there isn't much room for breathing in it. I usually have to do that at the very end of a set or at the beginning. I've been working out a bit lately, so that helps. Playing drums is very good, too. Some of that stuff makes me tired, stomping around and all. If we haven't played for a while, my fingers and forearms hurt. After a few days, it's okay. **Is your first directive to hold the groove together?**

Yes, I definitely think that's the most important thing. I've always been very groove-

oriented, but as a younger player, there was always that period of grooving along and then playing as fast as I could to show off. That's what a lot of young players do. But I think drums and bass are the most important things. A lot of people lose track of that, you know, they groove for a second and then flash, and groove and flash, and groove and flash. I don't think that's necessarily good.

The average listener has become accustomed to lush, thick production with synths, layers of guitars, and so forth. Do you feel it's a plus or a minus to have only a trio?

Well, for us it's a plus. It goes back to the groove thing. Being in a trio, I have a lot of space to groove, as well as to flash—the way I play with the chords and stuff. Sometimes it's almost like a rhythm guitar and a bass at the same time. Then Herb is pretty aggressive, too. I have played in bigger bands, and I enjoy it, but I play totally differently. I'm a lot more reserved then, because there isn't so much space to fill. Larry's a very textural player, and he generally plays on top of us. I've heard a lot of three-piece groups who worked okay: the Police—they were great at being huge and still being three-piece. And there's Rush even though there's a synthesizer every now and then.

Do you ever find that the trio format limits some of your ideas?

Not really. Usually, if there's a hole somebody comes up with some way to fill up the space. It's really easy to go, "Here's vocals, here's vocals, and here's a guitar solo." That's something I try to be leery of, because I don't like throwing in guitar solos just to fill up space. This latest album definitely has a lot more solos than the previous stuff, but there isn't a whole lot of premeditation in it. We just piece it together and work more on the continuity of it—how it flows—and take it from there.

If you don't rehearse much, how do you prepare your songs for the transition from live performance to studio recording?

Playing the tunes live develops the tunes more than anything. We definitely rehearsed before recording the album—but probably not as much as we should. And I'm sure they'll change a bit. Our tunes tend to constantly evolve, pretty much to keep us interested in playing these tunes. We're always fluctuating, but many parts stay the same, too. For *Frizzle Fry*, we tried to get most of it down to where we could play it on the Jane's Addiction tour and get that honing-it-through-gigs type of feel, so that it wouldn't evolve too much after we recorded it.

When you go into the studio, how do you deal with the change in the sound? How does it affect you?

We spent a lot of time looking for a room on this one. We approached this album pretty much the way we did *Frizzle Fry*, which is to record everything live and go back to fix

TWO LEGENDS JOIN FORCES



THE EMG 89.

Want the best of both worlds?

The EMG-89 is the only active pickup that is truly two pickups in one. Two legendary pickups, the EMG-SA and 85 combine to give you two worlds of tone, single coil or humbucking, the choice is yours. Send for free catalog.

EMG, INC./P.O. BOX 634/DEPT. GPM/SANTA ROSA, CA 95402/(707) 525-1940/CANADA: LOUIS MUSICAL, MONTREAL



WHAMMY!



Introducing the new DigiTech Whammy Pedal

Those maniac engineers at DigiTech have gone and done it again. They've made a pedal that opens up a whole new world of effects capabilities for today's musicians. Up or down pitch bends and slides up to two octaves, controllable pitch detune chorus, and harmony interval shifting. Try the new Whammy Pedal at your DigiTech dealer today. You'll be fried!

Check these incredible features

Pitch Bending – Perform two semitone up or down pitch bends, or one and two octave up or down pitch slides.

Controllable Pitch Detune Chorus – Increase or decrease the intensity of the chorus effect with the pedal.

Harmony Shifts – Generate one-note harmonies above the note played that shift intervals as you move the pedal. For example, the note played is a C. The harmony note generated by the Whammy pedal is a 5th above. As you move the pedal the harmony note shifts to a 6th above. You can also select intervals that shift down, such as an octave to a 3rd. The Whammy Pedal has nine different harmony shift combinations to choose from.



DigiTech

The sound of the 90s

DigiTech
5639 S. Riley Lane
Salt Lake City, Utah 84107

OUTSIDE CORNER

stuff. We did vocals and everything live. The problem we had with *Frizzle Fry*—besides a smaller budget—was that the room we recorded in wasn't quite big enough to do the live thing and be completely comfortable. This time, we just searched for what we thought would be the ultimate room. The big thing that we look for is a big drum sound. We weren't looking for a big live room, we wanted a medium-to-dry room. We went to Fantasy (in Berkeley) and it was a good room. There was a baffled area where I could stuff my bass cabinet, too, even though we ended up using the direct signal out of the back of my head—we'd done that on all the albums. And Herb was in this area that had these strange baffles where you could open up louvers in the wall so that you could have mirrors, or padding, and there were sliding doors for getting good reflection. We ended up closing them for a hard surface and pulling a curtain over them to baffle it just a little bit. And Larry was in this big mirrored room that looked like they used it for choruses or something. Because you produced the album, you didn't have to contend with someone telling you how it should sound, or saying, "Hey, use a click track." We never use a click track. Primus music would be hard to do with a click, anyway, considering all its rhythmic hiccups, starts, and stops.

I know. That's my favorite stuff. Mistakes are sometimes the coolest things. There are times on the record where I can hear us speeding up or slowing down in spots, but it sounds cool, and it becomes part of the stuff. Some of the Zeppelin stuff, or some of the Police stuff, you hear stick clicks and things like that, and it's really cool. I hate click tracks. They make me feel that much more inhibited—make me feel that much more like I'm in a studio, instead of playing.

For those who have bought your Caroline discs, why have you redone some of the material?

Well, the only one we redid for *Sailing the Seas of Cheese* is "Tommy the Cat." We redid a lot of the first album's tunes on *Frizzle Fry* because we had only been together for about a month when we did the first one. They weren't quite as developed as they could have been.

But they had a really raw edge.

Yeah. Well, we decided to do "Tommy the Cat" again on this one a little differently. And I used 6-string fretless bass this time, and we got Tom Waits to do the voice of Tommy the Cat.

How did you get him to do it?

Well, he's been my total hero. Me and Larry were just talking about it one day, and our A&R guy said, "Let's talk to his manager and see if we can get him." We said, "Okay," and sent him a couple of tapes.

Pretty soon I got this phone call on my answering machine: (imitates Waits' gravelly voice) "Hey, Les, this is Tom Waits here. I really liked your stuff, and what's this 'Tommy the Cat' business?" He decided to do it. At first he didn't want to come down to the studio, so he talked through a bullhorn into a cassette recorder and sent it to us. We couldn't get it to work. We got some of it, where we sliced it up and used a sampler, but time-wise it just wouldn't fit. So we talked him into coming down. He came down to the studio with his son, Casey, and just did it up. He's a great guy. It was like having Jimi Hendrix or someone walking through the door. He's my total hero. I talk to him regularly now.

What kind of 6-string fretless do you use?

I got me a Carl Thompson. I was playing a 4-string Carl Thompson at the NAMM show a couple of years ago, demoing stuff for ADA, and this guy comes up to me and says, "Hey, you've got a Thompson, eh? Check this out." And he zipped open a gig bag and pulled out this 6-string Thompson fretless bass. It was the most incredible thing I'd ever seen. It was all padlock and really beautiful. So from that point on, I had to have one. When an article on me came out in *Bass Player* magazine last year, and we had a video out, he started getting phone calls from people wanting to know how to get one of his basses. He was excited, and we got together and talked

You know you need this bad.

What you don't need are guitar instruction videos that teach you how to be a wannabe-clone so that you can spend your career in cover bands dazzling the locals with your repertoire of 11 off-the-rack licks.

With Practice Made Perfect Instructional Videotapes, you're taken deep into the style of rock guitar innovators like Van Halen, Clapton and Rhoads*. You'll learn how to analyze the "styles" and then expand on them by developing your own exercises, your own style.

Be an original. The Practice Made Perfect method gives you the tools you need to develop custom tailored, professional practice habits, that will teach you how to recognize your own style... and fly with it.

Metronome Madness
will get you to
rock solid with
rhythmic phrasing,
time and dexterity!

For C.O.D. and
credit card orders

**CALL TOLL FREE
1-800-JAMMING**

* This instructional package is for educational purpose only and makes no claim of participation or endorsement of any of the artists listed.

Please print clearly

PRACTICE MADE PERFECT

Name _____

Address _____

City _____

State _____

Zip _____

Make check or money
order payable to:

Practice Made Perfect
135 Beaver Street
Waltham, MA 02154

C.O.D. orders add \$4.00
Mass residents add 5% sales tax
(allow 2-3 weeks for delivery)

<input type="checkbox"/> Van Halen Style	\$49.95
<input type="checkbox"/> Clapton Style	49.95
<input type="checkbox"/> Rhoads Style	49.95
<input type="checkbox"/> Metronome Madness	49.95
Add \$5.00 shipping & handling	

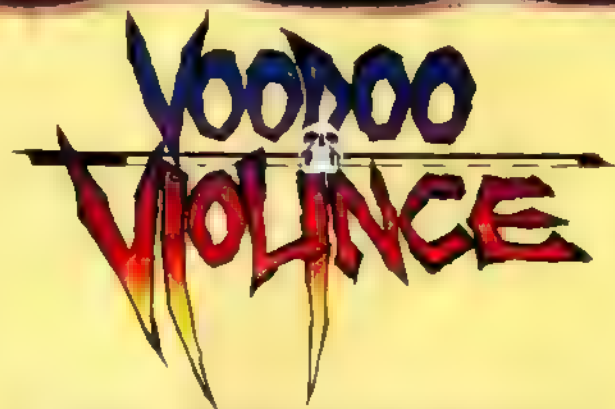
TOTAL \$ _____

**AS
SEEN
ON
MTV**

MARK WOOD



THE WORLD'S FIRST HEAVY METAL VIOLINIST



"Wood showcases an amazing guitar-like technique using feedback, pull-offs, hammer-ons, and vibrato that might remind listeners of Jimi Hendrix, Edward Van Halen and Richie Blackmore. Mark's playing should be of tremendous interest and influence to guitarists and other violinists." -MIKE VARNEY, *Shrapnel Records*

IN STORES NOW

Distributed by I.R.D. Inc., Made in U.S.A.
For Mail Order call: 1-800-331-5269

Guitar
RECORDINGS

He said, "I'm going to make the best instrument I've ever made, just for you." I said, "Fine with me." It's the most incredible thing. He laminated a bunch of blocks of wood together like butcher block, and then cut the shape out of it. He made everything on it, including the bridge—it's wood with a bunch of different laminates. The neck is pretty wide—the string gap is just a little bit different than my P-bass. It has a 36" scale, so the low notes are incredible. Unbelievable. Sounds like a piano.

How did you get your first Thompson, the 4-string?

Years ago, I saw Stanley Clarke with a Thompson piccolo bass. Nine or ten years ago, Leo's Music in Oakland had one with a sign on it that said it was a used piccolo bass, although they had it tuned standard. At the time, I had just bought an Ibanez Musician EQ, which I loved. But when I played the piccolo, I said, "God, I have to have it." So I did everything I could to get the money up—they wanted \$600. When I went back to get it, they had marked it up to \$1,000. So I talked to the guy who originally told me about it, and he sold it to me for \$600. I put a Kahler whammy bar on it—got it pretty cheap.

Did the whammy give you much trouble?

It gave me a little trouble at first, but my friend at Zeta Systems, Dan Maloney, who does all my work, put a graphite nut on it. It doesn't stay perfectly in tune all the time,

but I've got a feel for it, so I know when it's going to go out. Just pulling the strings gets it back in tune most of the time—at least, close enough for Primus (laughs).

Most bass players today don't use fuzz, but you do.

Yeah, it's basically that ADA MP-1 preamp. I use all the distorted sounds in there, and I have a big pedal to switch it. Basically, I set up my tone with the SWR, and I use the MP-1 to color it, so to speak, to change the EQ or distortion. If I want to go from a twangy, semi-distorted Chris Squire-type tone to something thuddy, I roll off all the highs and pump up the lows. And I use the big fuzz freak-out tones.

Is there any aspect of your playing you'd like to change?

I wish I'd been able to go to music school. I mean, I learned a lot in high school, I was in the jazz group, and I played string bass in the concert and, and I was reading music, but I can't read anymore. I'm sure it would be embarrassing if I tried. I definitely don't come from a wealthy family, so I couldn't really afford to put myself through school and still have a band. So I chose to have a band and be a carpenter, or be a shipping clerk—all sorts of things. Actually, I'd like to go to school sometime. I like different instruments, too. I like playing drums, and I bought a clannet a little while ago at the flea market—I played it on the album. I got a violin a couple of years ago,

and figured that since I played string bass, I should be able to play that. *Wrong!* It was horrible. It sounded like I was killing a cat. There's always things I wish I had more time for. I used to play in a big band that we put together in high school, a dance band. We had this huge folder of sheet music, like "String of Pearls" and "Wood-chopper's Ball," all these old standards. We borrowed white dinner jackets from the drama club and played gigs at the Rod and Gun Club, and did swing and big band music all night long. It was the greatest thing I loved to do something like that again. Primus is taking off, and we're touring and everything—which is fine. It's what I've always wanted to do. But it doesn't give you the freedom to do a lot of things like that. I talk to people and say, "Let's jam," and we never have time. We've done some side things, too. We do a thing called Bob Cock & the Yellow Sock, where we basically do lounge/swing versions of our tunes.

Is there any kind of music that you completely reject?

Not really. I tend to be pretty optimistic. There are definitely a lot of things that just aren't my cup of tea. I'm not a big fan of house disco, or any of that poppy, creamy stuff that's made just for the public. I tend to like things that are pretty abstract. I try to find something good in just about everything. I guess I sound like the Easter Bunny.

How different is your playing from, say, three years ago?

Probably not a whole lot. I'm always trying to broaden my horizons, to keep myself interested. That's why I got the 6-string fretless bass. That was a big challenge. When Carl Thompson was building my bass, it took a long time, so I bought a fretted Tune 6-string in the meantime. I played it for a few days, and when I left on tour, I had Dan Maloney pull the frets out of it. When I got back and tried playing it, all the chords were out of tune and my intonation was bad. It's still a big challenge. But I just love the sound of fretless 6-string. I've been doing a lot of two-handed stuff. Not so much riffy kind of stuff, but more percussive.

What's your basic road rig?

Right now I'm playing through an SWR Redhead and two Mesa/Boogie cabinets with two 15's each. I've had the SWR for years, and I really like it. And I have a hopped-up ADA MP-1 guitar preamp, too. They changed the low-end EQ parameters so that I can screw with the bass, then I pulled out the solid-state compressor so that it's not so noisy. A couple friends of mine have a company called Gomad, and they did the work. I've got zillions of basses, but I'm really only playing my 4-string and 6-string. On albums, I've used all sorts of things. I have a string bass that's autographed by

MASTER YOUR FAVORITE RHYTHMS & SOLOS- HANDS FREE with the Riff-O-Matic II™ sound microscope

The Foot Controlled cassette player NOW with Full Pitch Controls, Hyper Half Speed™ & Cue Review

FULL PITCH CONTROLS- Enables you to fine tune any full size cassette to any instrument. Eliminates the need for re-tuning of your instrument! Also allows you to transpose tape to any key. Stretch out rhythms and arpeggios for instant comprehension.

"HYPER HALF SPEED™" Eliminates the need for fine tuning when switching back and forth between the normal and half speed modes. Half speed slows fast clips and clever phrasing, exposing technique and rapid notes without changing key!

FOOT OPERATED PLAY, STOP, CUE, AND REWIND FUNCTIONS- Repeat riff and rhythms of any length over and over with only one press of the rewind pedal. Focus on playing instead of reaching for the tape controls!

SQUELCH CONTROL- Activated by the rewind pedal, the squelch silences the tape player during cue rewinding. No cue/rewind noise enables you to hook up to an amp, P.A. board or stereo. (Amp cord included.)

"If you want to learn some of today's hyper-speed licks without driving yourself crazy, the Riff-O-Matic™ is an excellent tool. It's also a fine device for dissecting nuances of players' styles or transcribing."

Guitar Player - February 1988

"Simply the best and most affordable unit of its type available on the market today" *Audio Fidelity Sound Connection - 1988*

"In addition to providing the instant gratification of being able to learn difficult solos, the Riff-O-Matic will help develop your ear."

Music Week - March 1988

TO ORDER CALL 1-800-338-9628 OR WRITE FOR INFO. OR FREE BROCHURE

COUPON SPECIAL
\$40.00 OFF

With this coupon

just \$149.90

Shipping & handling FREE in Continental US (Foreign orders \$20). OH residents add 5.5% sales tax \$8.24.

OFFER LIMITED TO MAIL ORDER CUSTOMERS ONLY

Yes, I want to order the Riff-O-Matic II Sound Microscope!

Name

Address

City

State Zip Phone

Card # (VISA or MASTERCARD) Exp. Date

Please send ☐ \$149.90 ea. (OH res. add \$8.24) Total enclosed

Check or money order only, payable to D.R.C. Enterprises. Allow 6 weeks for delivery (foreign orders, up to 12 weeks). Foreign orders payable in US Dollars by International Money Order

In a Rush? Add \$15.00 for UPS 2nd Day Air (in continental US only). Please no P.O. Boxes.

D.R.C. ENTERPRISES 10046 Wimbledon Court, Cincinnati, Ohio 45242



B.C. RichTM

**HAND MADE TO ORDER
MADE IN AMERICA —**

WE OFFER: 3 BRIDGE OPTIONS • PICK-UP OPTIONS • 12 STRING
VERSIONS • DOUBLE NECK VERSIONS OF EACH BODY STYLE
• CUSTOM COLORS • CUSTOM GRAPHICS

**THE GLASS AXE IS NOW AVAILABLE!
CALL NOW!**

OUR NEW STANDARD OF QUALITY ALLOWS US TO BUILD A SPECTACULAR CUSTOM INSTRUMENT.
CLASS AXE/B.C. RICH P.O. BOX 4068 WARREN, N.J. 07059 • SEND FOR A CATALOG

Since 1924 Sam Ash® GUITARS & AMPLIFIERS

ADA • GIBSON • PAUL REED SMITH • FENDER • TOBIAS • VALLEY ARTS • C.F. MARTIN
GUILD • KRAMER • MARSHALL • ALEMBO • MESA BOOGIE • RANDALL • ARIA
HARTKE • IBANEZ • B.C. RICH • M. BERNARD • BOSS • T.C. ELECTRONICS • DOD • ART
D'ADDARIO • EARTH 3 • SWATION • SAMSON • KEN SMITH • ROLAND • TAKAMINE • GHS
TUBE WORKS • ERNIE BALL • DIMARZIO • WARMOTH • SCHALLER • PRO CO • FODERA
TRACE ELLIOT • SEYMOUR DUNCAN • ROTOSOUND • WHIRLWIND • BASS COLLECTION
DUNLOP • GROOVE TUBE • WARWICK • BARTOLINI • DOBRO • CHARVEL • JACKSON
MOUSE • MORLEY • RAMIREZ • ROCKTRON • RICKENBACKER • SCHOLZ R&D • SWR
STEINBERGER • YAMAHA • WO • ANTONIO LORCA • DEAN • HARLER • BLADE • HIP SHOT
SPERZEL • HEARTFIELD • SPECTOR • JBL • ELECTRO VOICE • CELESTION • SOLDANO
DEAN MARKLEY • HONNER • HAMER • CHAPMAN STICK • SIGMA • EPIPHONE • HERADE
STATUS • DIGITECH • ZOOM • GALLIEN KRUGER • E-BOW • CHANDLER • REUNION BLUES

Everything you need to play any fretted or fretless instrument, all backed by a full manufacturers warranty *plus* the Sam Ash guarantee. All of our award winning salespersons are guitar players who know, own & use the products they sell. They're on hand to answer all of your questions. 8 great locations in & around New York City. Worth the trip and *definitely* worth the call.

CALL OPERATOR FOR TOLL FREE NUMBER

Add Your Name To Our Mailing List!

Sam Ash Music • Dept. GFPM • P.O. Box 9047 • Hicksville, NY • 11802-9047

Screamin' Jay Hawkins and Tom Waits Bob Cock & the Yellow Sock opened for Screamin' Jay one night. It was great. I played that a lot on the album. I bought a thing a couple of days ago that I'm so excited about. It looks sort of like a sitar but with a neck like a string bass. It has a skinny body and a bridge like a string bass, and Schaller pegs. It straps on and you can bow it. I'd been looking for something that I could bow like my string bass, and I got this for \$150. It's fretted, and I'm having the frets removed.

I didn't have room to use it on the new album, but on the last one I used this Eko hollowbody bass that looks like a Hofner. I always wanted a Hofner, and this guy named Fat Dog at Subway Music in Berkeley bought out the Eko company. He had all these bodies and necks, and I had him put together this bass. It's beautiful. I told him I always wanted a Hofner, and he let me try one, but I found that the Eko was a much better bass, much more playable. It has that similar, staccato round, funky tone. It's even a little sweeter. I used it on *Frizzle Fry*, on "The Toys Go Winding Down." I'd like to use it more. A lot of it is budget; I'd like to bring all my axes on the road. I usually stick an axe through cargo in an Anvil case and carry one on. Sometimes they give you a bad time, but we've done it so many different times on so many different types of airplanes that we've sort of got it wired now which ones are best for what.

Do you have the ideal rig for what you need?

I haven't really been in a situation where I had time to find out what I really want. Right now, what I'm playing through I find adequate, and it does the job, so that's why I use it. When we go to Europe, we rent stuff, so I always rent different stuff. I kind of like the old SVT stuff—a tube amp might be nice.

You're pretty rough on the bass. Are you picky about your strings?

Well, I use sort of a weird configuration. On my 4-string I use two A's and two G's, instead of four different strings.

Doesn't the low E string feel too floppy?

It feels fine to me now. I tried going back to a regular set, and I didn't like it, so that's all I use now. My logic for it at the beginning was that I was playing all these chords on the upper two strings, and I probably thought they sounded better. But you can bend the hell out of them. I use a pretty light gauge, anyway. The reason why I put the smaller gauge on the E string was to semi-simulate the sound of a Chapman stick. You know how they have those low strings that are really light gauge? It gives a lot more attack, but there's less boom to it. I sort of miss that, but not enough to go back. Who knows? It's just one of my weird things. I used to go down to Fat Dog's



LEARN THE ART OF RECORDING

THE RECORDING WORKSHOP IS THE WORLD'S LEADING SCHOOL FOR "HANDS-ON" TRAINING IN MUSIC RECORDING TECHNOLOGY. IN OUR INTENSIVE, 5-WEEK PROGRAM, YOU'LL LEARN THE CREATIVE OPERATION OF PROFESSIONAL RECORDING EQUIPMENT. WE'LL TEACH YOU THE JOB SKILLS NEEDED TO SUCCESSFULLY START YOUR CAREER AS A RECORDING ENGINEER, PRODUCER OR STUDIO MUSICIAN.

► 6 STUDIOS FILLED WITH THE LATEST EQUIPMENT: DIGITAL RECORDING TO HARD DISK, DAT MASTERING, AUTOMATED MIXING, MIDI AND MUCH MORE

► SMALL CLASSES, PERSONAL ATTENTION

► NO PREVIOUS EXPERIENCE REQUIRED

► INTENSIVE, 5-WEEK PROGRAM GIVES YOU MORE QUALITY, IN-STUDIO EXPERIENCE THAN MOST LONG TERM SCHOOLS

► JOB/INTERNSHIP PLACEMENT ASSISTANCE

► FINANCIAL AID AVAILABLE

► LOW-COST, ON CAMPUS HOUSING

FOR FREE BROCHURE, PLEASE CALL OR WRITE TODAY

THE RECORDING WORKSHOP

1-800-848-9900 1-614-663-2510

455-E MASSIEVILLE ROAD, CHILLICOTHE, OHIO 45601

OHIO STATE BOARD OF SCHOOL AND COLLEGE REGISTRATION 880-07-08967

©1994 THE RECORDING WORKSHOP



guitar[®]

RECORDINGS

P R E S E N T S

GUITAR'S PRACTICING MUSICIANS: COMPILATION VOL. 2

guitar's

PRACTICING MUSICIANS

Vol. 2

Eric Johnson

Jason Becker

Steve Morse

Brad Gillis

Ed King

Mark Wood

Blues Saraceno

Steve Lukather

Nuno Bettencourt

Steve Stevens

Bruce Kulick

Reeves Gabrels

Fates Warning

Randy Coven

Marc Bonilla

Billy Sheehan

CD & Cassettes

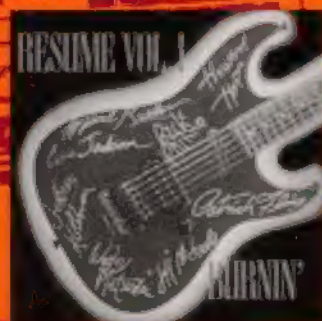
IN STORES NOW!

ALSO AVAILABLE

MARK WOOD
VOODOO VIOLENCE



RESUME VOL. 1
BURNIN'



NUNO BETTENCOURT

Too Much Of A Good Thing **(Where's The Hook?)**

Yol! Not being much of an instrumentalist, and being naked without Extreme, I just took a demo of a new Extreme tune before Gary got to it, left it instrumental and just grooved to it.

BRAD GILLIS

Galaxy 500

"Galaxy 500" was the first song I recorded in my new studio. For this song I tried guitar melodies that would be used in a vocal approach. The intent was to start out with a little soul and end up in high gear.

STEVE LUKATHER

Smell Yourself

Los Laboromys is a fun band I play in from time to time... no rehearsals are allowed. I play straight ahead all day and for this band, anything goes. I wrote the song the night before. We played the song once before we recorded it.

BILLY SHEEHAN

L.A. Ala Mode

This piece represents a transition period. There are a lot of notes, weird and experimental ideas and new techniques and transitions I'm working on. It's still very rough but I wanted to give it to you in its raw stage of development.

ED KING

Eileen

I specifically wanted to do a tune where the guitar parts would interplay with each other. This tune marks the first time most people have heard further Paul Reed-Smith perform.

STEVE MORSE

Picture This

I recorded "Picture This" in my living room, direct to DAT. My main concern was to create a little electronic "air" around the direct sound so it wouldn't be too cruddy or electric sounding. Playing an entire solo piece direct means no overdubs or fixes.

Manufactured & distributed by
Important Records Distributors, Inc.
Also Available by Mail Order-
CALL 1-800-331-5269

BRUCE KULICK

Zeptune

The main riff pays respect to a Zeppelin type groove, (thank you Mr. Page). The ending was a Hendrix inspiration in Jim's tradition of adding something completely new to the end of the composition. The groove in Zeptune was a lot of fun to jam to.

STEVE STEVENS

Funkcaution

I am a fan of Motown and this bass line is derivative of "Ball of Confusion." I tried to see how many different variations of lines I could put on top of the already existing groove without changing the chords.

JASON BECKER

Meet Me in the Morning

Dylan was my first childhood hero (aside my dad). Just as there is nothing like the sound of a wailing distorted guitar there is also nothing like the sound of Dylan's voice, music and words. I wrote this song because I wish I wrote it and the original has really good guitar on it.

FATES WARNING

Fates Fingers

This was one of our favorite tracks on the Symmetry album. There are always a lot of things you have in mind after you finish that you feel you could have done better. This time we got a shot to redo it. We took the existing track and remixed it and added solos and edited the middle section.

REEVES GABRELS

McCarthy At the Levee

I wrote this around the time people were losing their art grants and the 2 Live Crew thing was happening. It made me think of the McCarthy era. A levee is holding back something large and ultimately the levee breaks. I felt you could only try to censor artists for so long before it comes back at you.

ERIC JOHNSON

Cliffs of Dover (Live)

In some ways I like this one better than the first live one. A lot of people like the live "Cliffs" because they have a little more of that spontaneity. With "Cliffs" we get a good reception on it now, but years ago it was one where they were waiting for the next tune.

guitar[®]

RECORDINGS

and buy loose strings—I think the G's are something like .045's—pretty light. And now I get them for free from Dean Markley. I like Dean Markley strings.

How is the San Francisco area for an unsigned band, or even a recently signed one?

It's a great place. There are so many different cultures and different groups of people,

so the scene is really varied. Good underground scene, good metal scene. There's always something different popping up. Is there much of the "pay-for-play," where the band has to buy all the house's tickets and then sell them?

There's only one place I know of, and they don't do it when we play. And we make it a point that the opening band

doesn't have to sell tickets, either. I had to go through that crap, too. It's the worst when your band is starting out; then, when you start to become popular, the same clubs treat you nice.

Have you ever gotten into Stu Hamm, or other two-handed bassists?

I've never heard Stu Hamm, that I can think of. I kind of feel stupid when people ask me, "What do you think of Billy Sheehan?" Or "What do you think of Stu Hamm?" I'm just not interested in listening to bass players that much. I'm more into tunes. When I go to the record store, I just buy Jelly Roll Morton, or Tom Waits, or whatever's turning me on at the moment. I'm a huge Jane's Addiction fan, and since we toured with them, I'm totally hooked. They have the ability to create these shifting moods as a unit. It's incredible. I'm a big Tony Levin fan, too—I tend to buy stuff he's on, just to listen to him.

What do you consider your best material?

I have my favorite stuff, but I don't know if it's my best. I love the intro to the new album, which I play on string bass. I love that, and "Grandad's Li'l Ditty," in the show—there's both similar lines. I wanted to add something to them, and we were down to the last two days of mixing, so I brought in my string bass. I picked out those notes, threw them down onto the track, and did my vocals on top. I just loved it. Then we put the boat noise in behind it. I like the weird stuff. I really like the "Sathington Waltz," which we did super-slow with Larry playing 6-string banjo, and I played the clarinet. The clarinet was missing some pads, and I don't know how to play it. I think I would be a good soundtrack guy. Like, the Peter Gabriel "Passion," on *The Last Temptation of Christ*, is the most amazing piece of music I've heard in years. And Pee-Wee's *Big Adventure*—that's the greatest!

As a player who started playing before the music video era, how do you feel about today's strong emphasis on look as well as sound?

It makes things a little more interesting. In the old days, a lot of the bands would just sit there and play—which was cool, since they were concentrating on their music. But music has changed, too. Some people condemn television for its bad qualities, but it also has good ones. It's just a medium; it depends how you use it. I've always been interested in films. If I weren't in music, I'd probably be in film. In school, I used to make Super 8mm movies, so we're very involved in the directing of our videos. It's like anything else: You can have your hand in there and try to get your visual idea across, or let some director take it over. Not that you can't work hand-in-hand with a director, or a producer in the studio, but I like to be very involved. Next is holograms! →

ADVERTISER INDEX

ADA	C3
Allparts	27
American Educational Music Publications	66,67
Ampeg	30,31
Applied Research & Technology ..	137
BBE Sound Inc.	141
BMG Records	29
Carvin Corporation	157
Charvel Guitar Company	5
Cherry Lane Video	148
Class Axe	163
Classified Ads	141
Columbia House Record and Tape Club	8,9
Crate	15
DCI Music Video Inc.	4
Dean Markley	102
Digitech	139,159
DOD	32,71
DRC	162
Dunlop	36
EMG Pickups	158
Ernie Ball	79
Fastek	72
Fender Musical Instruments	17,88
Fernandes	22
GHS Strings	138
GVM	35
Graph Tech	36
Grip Master	100
GUITAR Back Issues	151
GUITAR Binders	35
GUITAR Classifieds	143
GUITAR Recordings	152,161,165
Hafler	91
Hamer Guitars	147
Heartfield	65
Hughes and Kettner	146
Ibanez	92
J. D'Addario & Co.	6,142
JBL Guitars	3
Kaman Musical Strings	156
Kawai America Corp.	95
Ken Smith	70
Learn To Burn	153

Legato Records	16
Mail Box Music	63
Mandolin Brothers	34
Marshall	99
Maxima Strings	97
Mechanics of Metal	13
Meow	7
Metal Blade Records	25
Metal Method Productions	101
Mount Film Group (The)	149
Music Dispatch	64,73
Music Tech	36
Musician's Friend	136
Musician's Institute	140
Nady Systems	74
Ovation	89
Peavey Electronics	21
Pignose	34
Practice Made Perfect	160
Randall	154
Recording Workshop	164
Rickenbacker	24
Rock Performance Music	26,27
Rockhouse Video	87
Roland Corporation	1
Ross	150
Rotosound	93
Sabine	20
Sam Ash Music Corporation	164
Samson Technologies Corp.	C4
Scratch Patch	36
Select Pickups	35
Seymour Duncan	10,11,135
Shrapnel Records	C2
SuperChops 4 Bass	62
Takamine	12
Tascam	144,145
Teck Pick	36
Thoroughbred Music	72
Tubeworks	77
Wammoth Guitars	62
Whirlwind	96
Woodwind and Brasswind	35
Workshop Records	37
Zoom	80

WAVE ADA



*wish you
were here!*



- | | |
|----------------------------|---------------------|
| 1 Frank Hannon | 7 David Hart |
| 2 "Atomik" Tommy McClendon | 8 Robert Bobine |
| 3 Mitch Perry | 9 Wayne Johnson |
| 4 Michael Guy | 10 Charlie Blabard |
| 5 Dallas Perkins | 11 Jamie Glaser |
| 6 Vernon | 12 Mike Haggard |
| "Ice" Black | 13 Nicole Couch |
| | 14 Michelle Meldrum |

MP-1 MIDI Tube Preamp
 T100S All Tube Power Amp
 B200S 200W Stereo Power Amp
 G500S 500W Stereo Power Amp

MC1 MIDI Foot Controller
 Split Stack
 2 - 12 Celestion Cabinet
 Vintage Split Stack
 2 - 12 Celestion Cabinet

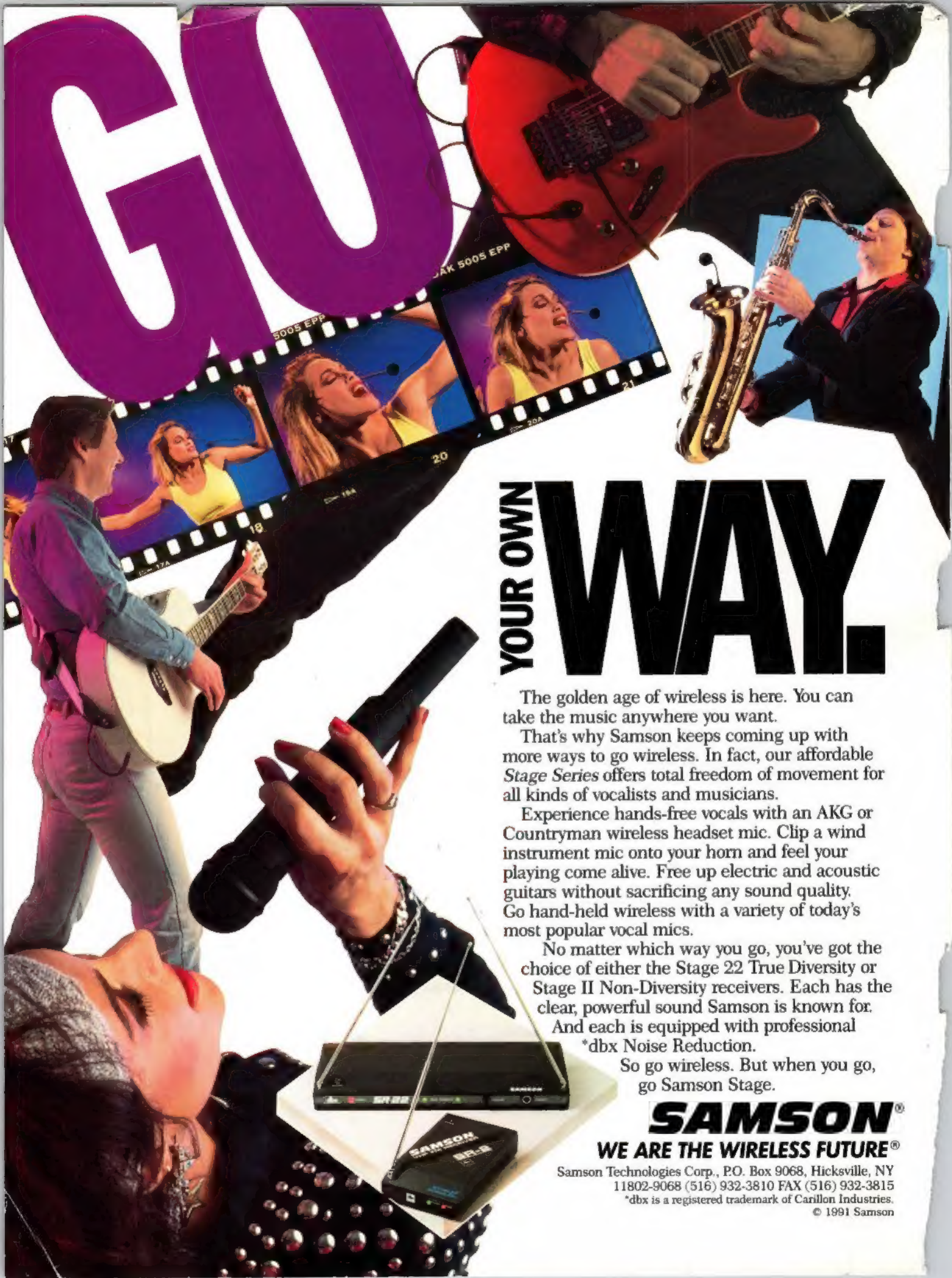
Joe
123
Alh

For more information call:

800-241-8888

ADA AMPLIFICATION SYSTEMS

7303D Edgewater Dr., Oakland, CA 94621 (415)632-1323



GO

YOUR OWN WAY.

The golden age of wireless is here. You can take the music anywhere you want.

That's why Samson keeps coming up with more ways to go wireless. In fact, our affordable *Stage Series* offers total freedom of movement for all kinds of vocalists and musicians.

Experience hands-free vocals with an AKG or Countryman wireless headset mic. Clip a wind instrument mic onto your horn and feel your playing come alive. Free up electric and acoustic guitars without sacrificing any sound quality. Go hand-held wireless with a variety of today's most popular vocal mics.

No matter which way you go, you've got the choice of either the Stage 22 True Diversity or Stage II Non-Diversity receivers. Each has the clear, powerful sound Samson is known for.

And each is equipped with professional *dbx Noise Reduction.

So go wireless. But when you go, go Samson Stage.

SAMSON®

WE ARE THE WIRELESS FUTURE®

Samson Technologies Corp., P.O. Box 9068, Hicksville, NY 11802-9068 (516) 932-3810 FAX (516) 932-3815

*dbx is a registered trademark of Canillon Industries.
© 1991 Samson